

Saturday 7 July 2018

РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

# Amateur Photographer



## Pentax K-1

How did this **rugged DSLR** fare on a trip to the Faroe Islands?

Passionate about photography since 1884

# Natural beauty

How to shoot **outdoor portraits** for a fresh, contemporary look

**12-page  
BUYING  
GUIDE**

595 cameras  
& lenses listed  
& rated

**Win big with  
people shots**

Our photographer of  
the year contest  
needs **your** portraits

**Shooting the  
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It's shaping up to be a good summer, so now is the time to sharpen your outdoor portrait skills. Studio shoots are all very well, but there is nothing like skilfully directed and shaped natural light. See page 12 for expert tips on mastering the art of alfresco people shots, with inspiration and technical tips to get you creating your best-ever images. Our competition – APOY (Amateur

Photographer of the Year) – is also looking for portrait entries, so this is a great way to kill two birds with one stone. Pentax fans, meanwhile, will want to turn to our field test of the rugged K1 (page 40), and there's a great tutorial on combining the power of Lightroom and Photoshop (page 34). Add in some great features on documentary photography and you've got another engrossing issue this week. **Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK



© EMILY ENDEAN

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

## The Barn by Emily Endean

Nikon D610, 20mm, 30sec at f/11, ISO 250

This barn shot was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Emily Endean. She tells us, 'I have shot this barn for a few years with different crops growing around it. This year there was a barley crop and I thought it would be great to capture a long exposure, making the most of the

gentle breeze. Just as the sun was setting behind us, the golden light turned the scene into something very beautiful. I even saw two barn owls fly out of the barn and across into the nearby tree line! To capture the crop blowing in the breeze, I used a Lee Big Stopper and opted for a 30sec exposure to allow the camera to capture the movement.'

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**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 55.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 55.



## NEWS ROUND-UP

The week in brief, edited by  
Amy Davies and Hollie Latham Hucker

### Sony and Rotolight team up for summer promotion

Anybody purchasing a Sony A9, A7R II, A7R III or A7S II from Sony's range of compact system cameras will receive a Rotolight NEO 2, completely free of charge. The all-in-one high speed sync (HSS) flash and continuous on-camera LED is worth £299. For more details see page 32, or visit [rotolight.com/sony](http://rotolight.com/sony).



### Canon reveals world's largest CMOS sensor

At nearly 40 times the size of a 35mm full-frame CMOS sensor, it is safe to say that Canon's giant sensor won't be coming to any consumer-level cameras in the near future. Instead, the 20cm-square device has already been used in the 105cm Schmidt camera at the Kiso Observatory in Tokyo to record meteors.



### Lomography launches Diana Instant Square

Inheriting many of the features from the Diana F+, the Diana Instant Square will allow you to adjust aperture settings and create multiple exposures. It will also be the first Instax Square device to be compatible with an interchangeable-lens camera. The fundraising goal via Kickstarter has already been surpassed – you can get one by pledging at least US\$75.



### Nikon summer cashback deals

Up to £275 cashback is available on selected Nikon cameras, as well as selected Nikkor lenses, until 31 August 2018 (with a claim deadline of 30 September 2018). Cameras in the deal include the D750 (£185 cashback) and the D7500 (£275 cashback). For full details of all the included products, visit [nikonpromotions.co.uk](http://nikonpromotions.co.uk).

### Datacolor launches colour management survey

Colour management firm Datacolor has launched a survey to explore UK photographers' usage and knowledge of colour management in their photographic workflow. Anybody who completes the survey will be entered into a prize draw to win a Spyder5. For more information, see [surveymonkey.co.uk/r/datacolorsurvey](http://surveymonkey.co.uk/r/datacolorsurvey).

© 2018 GETTY IMAGES - JOHN MOORE



## BIG picture

### Photograph of crying refugee child goes viral

Getty Images photographer John Moore's poignant image of a toddler at the US-Mexico border has become the symbol of the controversial 'zero tolerance' immigration policy under the Trump administration. Moore has been photographing immigration and US border issues for the past decade,





and was accompanying a patrol along the Rio Grande Valley when he took this image of a two-year-old Honduran asylum seeker.

The image has widely been credited as helping to place public and political pressure on the US President, who has since signed an order to keep families together. Speaking to *The Guardian*, Moore said, 'The two were then bundled into the transport van, and it was over... It was emotional for me to see.'

## Words & numbers

Always study a three-dimensional subject with one eye closed

**Andreas Feininger (1906-1999)**  
American photographer and writer on photographic technique

**0.077**

Number of seconds in which the Safety Rotor (a flesh-detecting sensor) will stop the rotors on a drone, thus saving a user's fingers from harm. This sensor is still being developed

SOURCE: PETAPIXEL.COM



Leica has opened a complex in Wetzlar including a new headquarters building



# Leica opens new HQ and unveils products

 LEICA is celebrating the opening of its brand new Leitz-Park complex in Wetzlar, Germany. Around 1,000 guests were invited to the formal opening of the complex, including AP's own Deputy Editor, Geoff Harris.

The new site is home to four building complexes, one of which is the recently opened Living Ernst Leitz Hotel, which offers 129 rooms, apartments and suites, with interior design which reflects numerous aspects of photography. More than 250 works by more than 60 photographers can currently be seen in the hotel.

Immediately next to the hotel is the new Leica building, which contains the museum, the archives, a photo studio, a Leica store and the museum shop. The museum presents the entire history of Leica, with an anniversary exhibition, 'Eyes wide open! 100 years of Leica photography', currently on display.

The final two buildings are a new head office of Ernst Leitz Wetzlar GmbH, and an office block, which offers space to local businesses.

During the launch of the complex, Leica also introduced three new products: the Leica M10 'Edition Zagato' (as mentioned in last week's

'7days' pages), the Leica C-Lux compact camera, and an entirely new product line for the company – the Leica Watch.

Professor Achim Heine, who has overseen the design of many Leica camera products and has an extensive knowledge of the company's design principles, has designed the Leica Watch, available in two models. Pricing is expected to be in the region of €10,000.

Finally, the Leica C-Lux (pictured below) is essentially a rebadged Panasonic TZ200, featuring a Leica DC Vario-Elmar 15x (24–360mm equivalent) optical zoom lens, 20-megapixel one-inch sensor, 3in touchscreen, an inbuilt electronic viewfinder and 4K video recording. It will be available from mid-July this year, in Light Gold or Midnight Blue colours, and will have a retail price of £875.



The Leica C-Lux compact will have a 15x zoom and cost £875



## Adobe reveals Lightroom updates

 A NEW BATCH of Lightroom updates has been announced, with a focus on synchronising presets and profiles across your devices.

Lightroom CC introduces Batch Copy and Paste settings, enabling you to copy settings from one image and paste them to multiple images at once.

An interesting feature coming to Lightroom CC Mobile (iOS devices only) is the ability to capture long exposures without a tripod. To do this, the Long Exposure mode takes a burst of DNGs or JPEGs, merging them together to create a long-exposure effect.

The other upgrades include improvements to Lightroom CC Classic. Simply use the Adobe Application Updater to get the free updates.

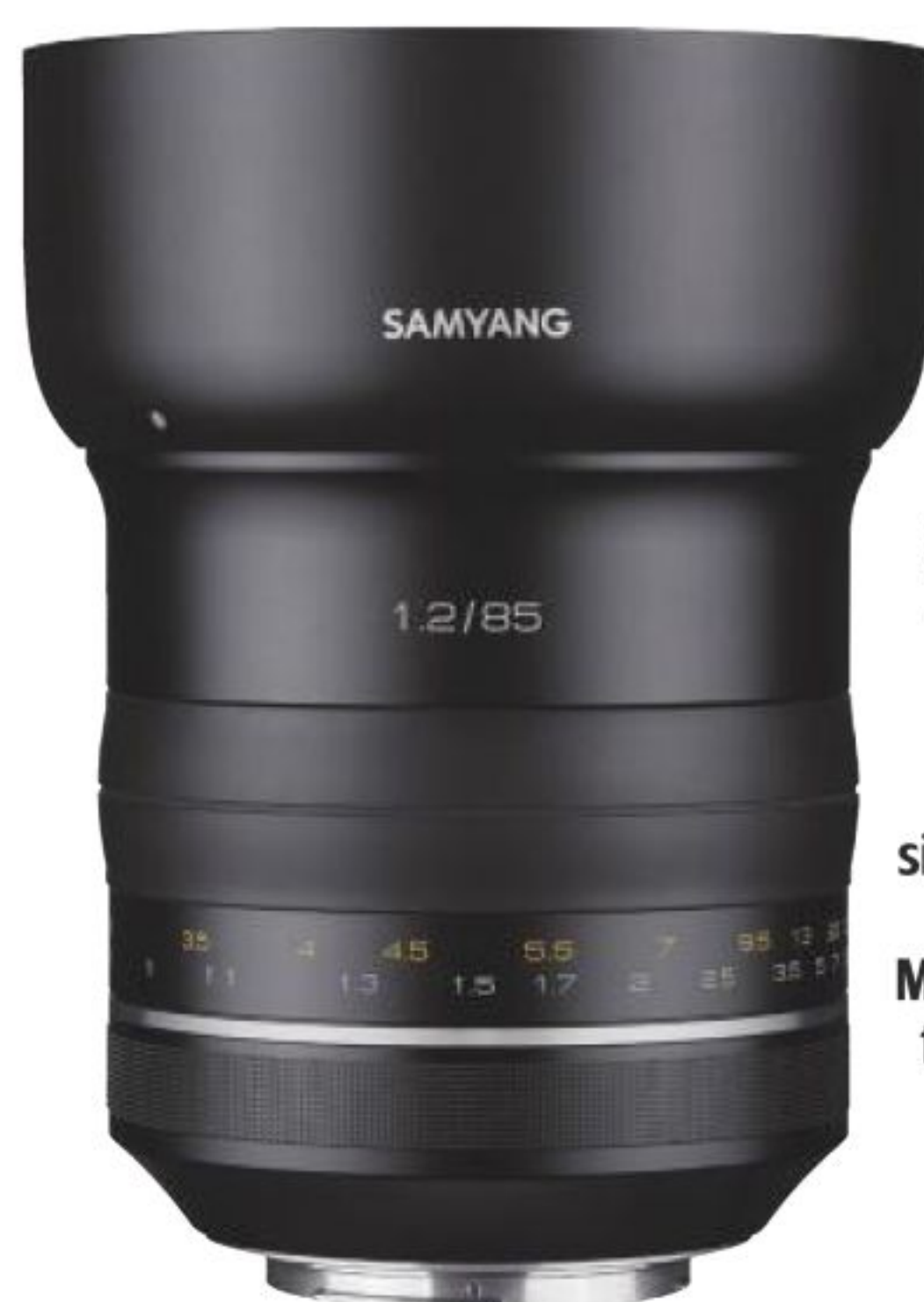


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Samyang's XP 85mm f/1.2 (left) has some cosmetic similarities to the Zeiss Milvus 85mm f/1.4 (right)



# Samyang withdraws XP 50mm and 85mm

**S**AMYANG has temporarily withdrawn its XP 50mm f/1.2 and XP 85mm f/1.2 lenses from sale in the EU. According to a statement from UK distributor Intro 2020 Ltd, this is because of a design dispute with Zeiss.

Intro 2020 stated: 'Samyang informed us that there is a design-related issue with the XP 85mm f/1.2 and XP 50mm f/1.2 lenses between Samyang and Carl Zeiss. Carl Zeiss applied for a temporary injunction to German and EU courts to hold the sales and marketing of XP

lenses in the whole EU, and to their regret, it was accepted by the courts.

'In order to prevent any further arguments, Samyang will stop shipping XP 85mm and XP 50mm lenses to Europe until this design issue is resolved. In accordance with the current situation, they have asked us to stop selling XP 85mm and XP 50mm lens to our dealers and inform all of our dealers not to sell XP lenses in the market.

'We have been assured that this design issue is related to certain XP lens only. It has nothing to do

with the normal sales and marketing of other Samyang or XEEN lenses.' AP Technical Editor Andy Westlake suspects the complaint could relate to cosmetic design: 'EU law includes a trade dress provision that protects the visual appearance of a product from being copied. But these Samyang lenses have some distinctive design features that resemble Zeiss's lenses, for example a smooth curve formed between the barrel and lens hood.' Samyang's other lenses remain on sale as usual.

## Loupedeck+ editing console redesign

**L**OUPEDECK, the custom editing console designed to speed up working with photo-editing programs, has had a major redesign. Originally custom-built to work with Adobe Lightroom, the new console is now also compatible with Skylum Aurora HDR, as well as offers Capture One functionality (in beta).

Customer feedback has been considered for the redesign, with physical upgrades including mechanical keys which have a more precise and sturdy feel, two dedicated customisable dials, a 'custom mode' allowing full user control of all dials and configuration software which has been built from scratch for a



The new console promises faster photo editing

faster and more stable editing experience. The Loupedeck+ will retail for £199 – and current Loupedeck owners can take advantage of a £35 cashback offer.

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Back in the day

A wander through the AP archive. This week we pay a visit to July 2004



THIS WEEK we are going back to 10 July 2004. Fast rewind 14 years and we're getting excited about 5MP compact cameras. It's easy to be sniffy about this old-hat technology with the rise of the smartphone and high-resolution full-frame sensors, but some are still very usable today; indeed, the wonderfully streamlined Canon Digital IXUS is an underrated design classic. Other highlights in this issue include a big feature on Jacques-Henri Lartigue, who should be an inspiration to anyone who thinks they have left it too late to really make their mark in photography. Originally a painter, he claimed to have discovered photography only in 1963, aged 69. The old rogue had a penchant for racing cars and fashion models, and his admonition to photograph 'everything that delights and amuses me' should help any readers struggling for inspiration in our image-drenched age.



Jacques-Henri Lartigue discovered photography at 63



## Exhibition

# Tish Murtha

## Works 1976–1991

**Oliver Atwell** profiles an exhibition of Britain's recent history through the eyes of one of the country's best, but under-represented, documentary photographers

'Tish Murtha: Works 1976–1991' runs at The Photographers' Gallery until 14 October 2018. Entry is free before 12pm, or £4 for a day pass. For more details, visit [www.the-photographers-gallery.org.uk](http://www.the-photographers-gallery.org.uk).

Perhaps one of the most exciting things to come out of any genre of art – whether it's writing, painting, sculpture or photography – is when you discover a new artist, one who was prolific and noteworthy yet for one reason or another failed to receive proper acclaim in their time. Just take a look back at the fever that surrounded Chicago collector John Maloof's discovery of Vivian Maier's work – a photographer we now see as a true master of street photography.

Attractive as these discoveries are, though, very often there is an underlying melancholy to the story. Back in AP 4 June, we looked at Francesca Woodman and the way in which it was only in the years following her suicide that the world saw fit to recognise the brilliance of her images. Tish Murtha, who was born in South Shields in 1956 and died of a brain aneurysm the day before her 57th birthday in 2013, was

not entirely unknown during her lifetime, but she still failed to receive the recognition that this much-welcome exhibition from The Photographers' Gallery clearly shows she deserved.

Perhaps the reason that Tish Murtha's work has come around again is that her work seems to reflect the instability and insecurity of modern Britain. Looking through the numerous black & white images, it's difficult not to feel a pang of the uncanny. We can see that the images are old, from a time past – yet they still appear to be so contemporary and germane.

The exhibition collects six bodies of work: Newport Pub (1976/78), Elswick Kids (1978), Juvenile Jazz Bands (1979), Youth Unemployment (1980), London by Night (1983) and Elswick Revisited (1987–1991). Looking through each of these projects, you can see that Murtha was a deeply humanitarian photographer. In fact, her sole motivation for studying



**'Looking through each of these projects, you can see that Murtha was deeply humanitarian'**

photography documentary photography at the Newport College of Art in 1976 was so she could document more effectively the social disadvantages she saw in the North East, the location in which she grew up. Murtha's work wasn't simply about the joy of image making, though she was a photographer who lived and breathed the medium; it was also about the power of photography and its ability to inspire change. Of course, this is nothing new, but it is important to note that two of her projects – Juvenile Jazz Bands and Youth Unemployment – led to debates in the House of Commons.

Away from the socially conscious intentions of the images, it's worth taking a look at them from a purely aesthetic perspective. There are pictures in Murtha's work that are utterly stunning. Each frame is perfectly captured. Notable images include 'Karen on Overturned Chair, 1980' (see left) taken from the Youth Unemployment project. There's so much going on in this frame: a young woman dressed in a trench coat sits on a discarded chair and despondently pokes a stick into some rubbish. Behind her, another chair lies burning as two figures



**Karen on overturned chair, 1980**





Elswick Kids, 1978



Ex-miner in the New Found Out pub, Newport, Wales, 1977

look on, amused. The scene is veiled in smoke and film grain, giving the whole picture an otherworldly aura.

In another image taken from the same project, children take turns jumping from a second-storey window onto some mattresses. One child in mid-leap is forever suspended in time and another hangs from a wall. In the foreground, a child looks on while holding a creepy doll, its maniacal eyes firmly fixed on us, the viewer.

If you're interested in Murtha's work, then it's worth visiting the artist's official

website, which is maintained by one of the people who knew her best. Her daughter, Ella, has been one of the most vocal promoters of her mother's work and her lovingly composed words that sit on the front page of the website are a beautiful testament to a wonderful photographer who deserves all the praise she gets. Murtha's work can easily sit alongside that of other influential photographers such as David Hurn (whom she studied under at university) and Tony Ray-Jones. In fact, in my opinion, she often exceeds them.



## Also out now

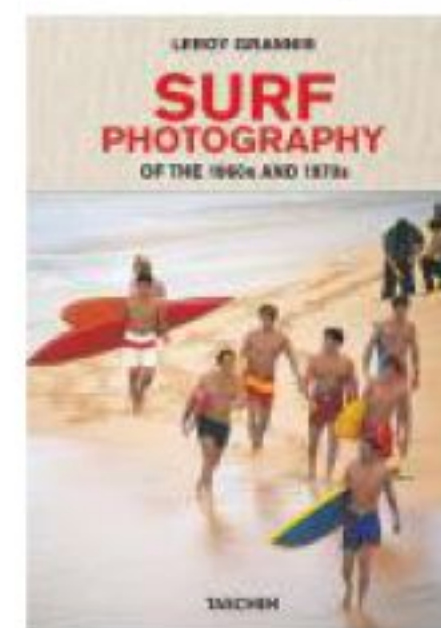
The latest and best books from the world of photography.



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### Surf Photography of the 1960s and 1970s

By LeRoy Grannis, Taschen, £30, 400 pages, hardcover, ISBN 978-3-8365-6679-7



IF YOU'VE ever lived on the coast and sat and watched surfers riding on the incredible curvature of the ocean's waves, then you've likely marvelled at their athleticism and dedication. Surfing was actually developed by Hawaiian islanders around five centuries ago, but it

wasn't until the 1950s that the sport began to really take hold as a serious pursuit. In the 1960s, a young photographer and surfer called LeRoy Grannis began to stalk the beaches of Hawaii and California, training his lens on the numerous men and women chasing the bliss of a perfect wave. Grannis was a true pioneer in the field and even went as far as to develop a means to change film in the water. The book is a true time capsule and perfectly captures not just the event of surfing, but also the lifestyle and key figures that surrounded it. Well worth your attention.

★★★★★ Oliver Atwell

### Berlin Stories 1

By Ama Split and Riky Kiwy, Hatje Kantz, £17.99, 128 pages, hardcover, ISBN 978-3-7757-4418-8



BLACK & white has always been the default aesthetic for street photography. This is a result of the old masters of the genre, such as Henri Cartier-Bresson and Walker Evans, still wielding such a strong influence, so it's refreshing to

see today's photographers instead looking to photographers such as Joel Meyerowitz and Alex Webb, and their striking use of colour and light. In this volume, Ama Split and Riky Kiwy take a tour of the visually opulent metropolis of Berlin and show the German capital through its 27 stations, starting from east to west and back again. It's a lovely collection and one sure to inspire anyone visiting the city.

★★★★★ Oliver Atwell





# Viewpoint David Healey

Ever thought of designing your own camera?  
Reflex tries to merge the old with the new

As I stood behind the camera shop's counter, customers often compared two or three SLRs side by side to decide which (ergonomics being very important) felt 'right' and had the best viewfinder for their eyes. Then came a discussion about other features. Those who were buying an SLR for the first time would often say 'I wish brand X had brand Y's lens mount'. Their ideal camera might have been the amalgam of several makes' best ideas. Yet the facility to have Nikon lenses on a Pentax body was not available. The 'perfect' camera is probably a mirage and, of course, partly a matter of opinion.

Yet Reflex, a new Kickstarter-funded film SLR due for launch at Photokina in September this year, will have a modular, interchangeable lens mount (Pentax M42, Nikon F, OM, Canon FD and Pentax PK) and interchangeable backs (so one can change ISO mid-shoot on a film camera after all). This is not a remake of an old design but brings together established ideas with the contemporary.

But why? There are many legacy lenses lying unused in college, university and domestic photographic cupboards and a growing body of people who are passionate about film. Reflex's backers and product champions perceive a gap in the market. They are people who believe in what it is designed to do: the bottom

line is not the only benchmark of worth. If it succeeds, this will help fulfil the need for a relatively affordable film SLR – the only other option is the pricier Nikon F6 as I believe sale of the Canon EOS-1V and Leica M7 is being discontinued.

## Will it sell?

All credit to those behind Reflex for trying; maybe the big four are watching, and it will spur them to reintroduce film SLRs. As another AP contributor observed, Pentax could usefully expand their range: a new Pentax 35mm and 645 film SLR (just as they used to make) would complement their excellent digital offerings and stimulate lens sales, as would the application of Ricoh's copier know-how to a new film scanner.

In any case, Ilford, Kodak, Agfa, Adox, Ferrania, Foma and Fujifilm will welcome further stimulus for the expanding film market. The industry needs not only innovation, but also courage to try new things like Reflex. And, of course, cooperation – for instance, will Reflex bundle their camera with a range of films – to encourage new generations of photographers to experiment.

**David Healey** ARPS chairs the RPS's Analogue group and tutors photography at King Edward VI Aston [www.keaston.bham.sch.uk](http://www.keaston.bham.sch.uk) and Handsworth schools. [www.facebook.com/groups/rpsanalogue](https://www.facebook.com/groups/rpsanalogue)

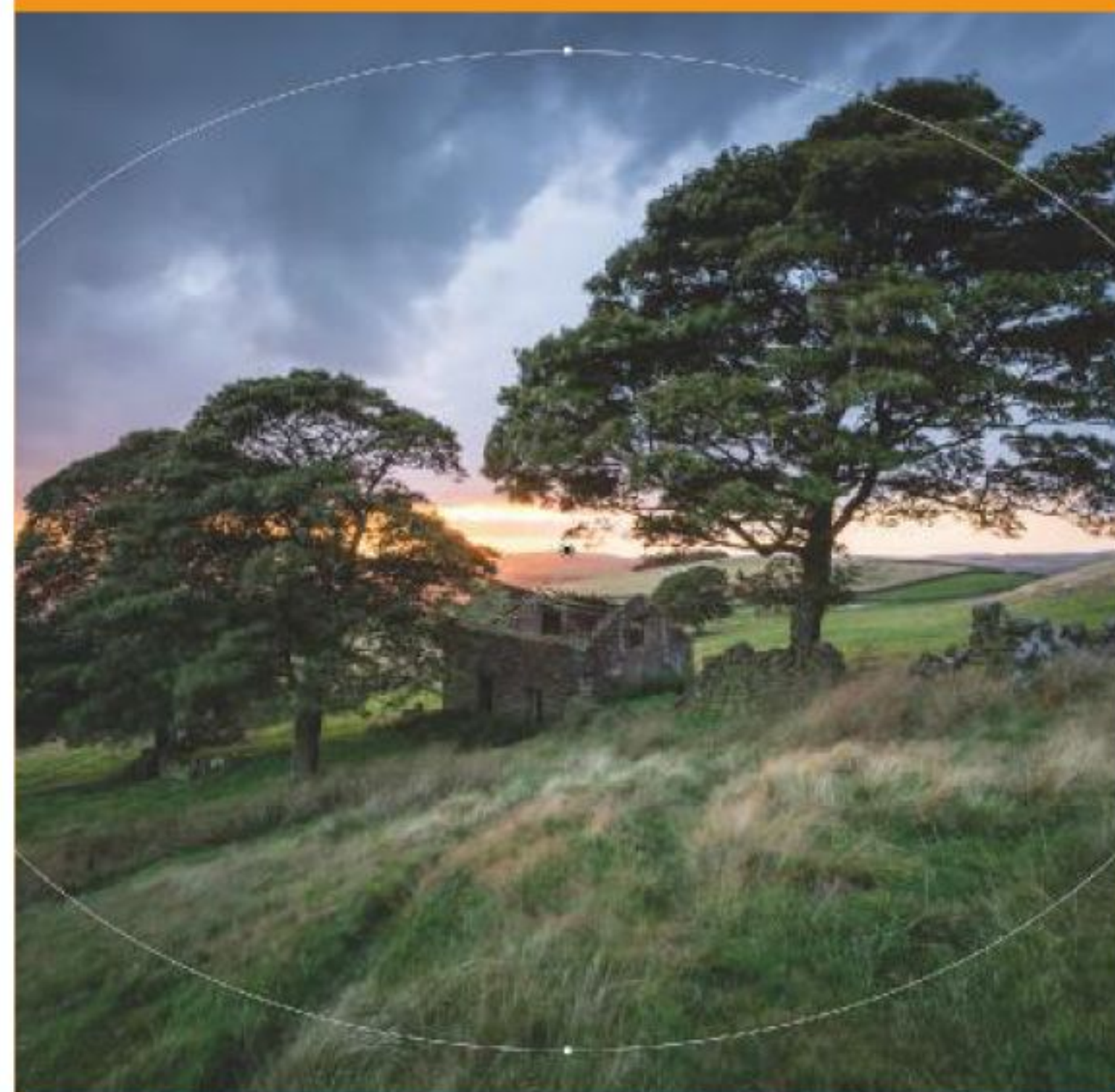


Which features from these cameras would you incorporate in your ideal camera's design?

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 55 and win a year's digital subscription to AP, worth £79.99

## In next week's issue

On sale Tuesday 10 July



# Tasteful HDR

Don't be afraid of HDR –  
James Abbott reveals how to  
use it perfectly for great effect



## Self-defence kit

Your survival guide on what you can and cannot do as a photographer

## Film stars: OM glee

John Wade takes a look at the Olympus OM range of film cameras

## Keep things in perspective

Combat distortion using Photoshop with Martin Evening's top tips





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# Technique PORTRAITURE



## Jon Devo

Jon has been a photographer for over 16 years, and a journalist and digital marketing professional for the past decade. Jon travels the world testing the latest gadgets and cars for his website [Gadgetsboy.co.uk](http://Gadgetsboy.co.uk) and his Instagram page [@Gadgetsjon](https://www.instagram.com/Gadgetsjon).

It is very easy to slip into autopilot when we work, especially when we've worked within the same genre of photography for a number of years. Unless we intentionally step out of our comfort zone and stretch ourselves regularly, it's easy to become stagnant in our approach. Our quality may not suffer as a result, but if we aren't testing ourselves, the joy of creating and capturing pictures can dull over time.

Workshops are a great way to exercise our skills and to experiment with some new techniques. Free from the fear of failure or potentially letting down a client on a paid job, workshops give us access to settings, models and the experience of our peers to learn from. I recently joined in at a workshop in Shoreditch, London, hosted by globally renowned professional photography duo Peter Müller and Jean Noir, to exercise my portraiture photography muscles. Their physical working style, which focuses on movement and creating moments, is very different from my own. Despite my experience I immersed myself in the activities and walked away with some valuable tips and techniques that I will share with you, along with some guidance gleaned from my own time behind the camera.

### Connecting and communication

Jean and Peter have contrasting approaches to portrait photography: one focuses on creating



Workshops offer access to models, locations and advice  
Canon EOS 5D Mark III, 85mm, 1/2000sec at f/1.2, ISO 100

© JEAN NOIR

Communication with  
your model is key  
for a successful shoot  
Canon EOS 5D Mark III,  
24-70mm, 1/640sec  
at f/10, ISO 200

# Moments and **mov**

Transform your portraiture by adding movement to your pictures and 'creating' moments. **Jon Devo** shares some guidance

© JEAN NOIR





# ement

## KIT LIST



### ▲ Camera with fast AF

Any DSLR above the Nikon D750 or Canon EOS 80D will have an advanced enough AF system to keep up.



### ▲ Rotolight NEO 2

The NEO 2 is portable enough to place anywhere within your scene or directed at your subject, offering continuous LED light and high-speed sync flash.



### ▲ Rotolight AEOS

A highly versatile light, the AEOS is suitable for location shoots or studio settings. This powerful LED light comes with a V-Lock battery and handles, for ultimate portability.



### ▲ Elinchrom Skyport Trigger

Rotolight's suite of units have Elinchrom Skyport receivers built in, for high-speed sync flash mode with super-fast recycle times.



# Technique PORTRAITURE

## Top tips for working with models

**1** If it's not possible to arrange a pre-shoot meeting, spend some time talking to your model before you begin taking pictures. It's important to understand how they like to work and connect with them, to build a rapport. Even if you only have an hour, dedicating half of that time to conversation will give you more keepers.

**2** Make an effort to plan each of your scenes, as well as the looks you want to capture. A mood board can be really useful when discussing what you'd like from your model. Talk with them about how you'd like them to work and move within each of the scenes you have devised.

**3** Physically walk your model through each of your scenarios to make it clear what you'd like them to do when you begin shooting. Providing a start and end point will also make it easier for you to follow and maintain focus on your subject throughout.

**4** Music can greatly enhance a sense of time and place. Where appropriate, using music and even the addition of some continuous lighting can help to build the mood and atmosphere of your shot. This will further help your model get into character during the shoot and can result in great success.

**5** Once everything is set and you're ready to begin shooting try to actively communicate and provide direction to your model as they move throughout the scene; remind them of what mood you're trying to achieve and what actions you want to capture.

**6** Follow the movement of your model as if you were filming a tracking sequence. Keep shooting as they move, utilising continuous AF to maintain focus on your subject. Keeping things dynamic, rather than posed, will help to add variety to your collection of images at the end of the shoot.

Follow the movement of your model as they move through the scene in front of you  
Canon EOS 5D Mark III, 50mm, 1/1250sec  
at f/2, ISO 200





➤ a vivid sense of place and moment, while the other likes to work almost like a film director encouraging his models to move through the scene as he captures their actions. As photographers, some of us may find the second way of working very alien, especially if we've not met our model previously. Which is why it is imperative to get to know your model and find a way to connect with them. Creating a connection with a stranger isn't always the easiest thing, however; it can be positively daunting, particularly with less-experienced models.

Make some time before you begin shooting to speak with your sitter, show interest in their time as a model, ask about previous work or their motivations. Models will feel much more at ease if they feel you've taken some time to learn about how they like to work and to discover which side of their face they favour. It's also beneficial to explore what they are comfortable with in terms of photographic styles and how they like to take direction. Small talk can go a long way to helping you form a working partnership that translates into powerful portraits. At the end of the day, if you can cultivate a trust and rapport with the people you work with, you will walk away with images that genuinely convey the moods you've created together. Effective communication allows us to be sure that our intentions for each shoot are understood clearly by our models. When models are unsure or their direction is unclear, that hesitation and confusion can – and often does – show up in their expressions as a lack of conviction and commitment. The most compelling portraits tell the viewer a story, either about a moment in that person's life or who they are (or in the case of models – who we want them to be in that frame). Conviction is the key to telling our stories and communication is the path through which we must travel with our models to get there.



**Above: Assess the ambient light and introduce reflectors or lighting when necessary**  
Hasselblad X1D, 90mm, 1/350sec at f/3.4, ISO 800

**Below: Jean Noir and the workshop group reviewing the images captured**



### Seeing our light

In a studio, our lighting situation is entirely under our control. When working outside of a studio environment, however, there are some key considerations to be made before we begin taking pictures. As an experienced photographer you will be instinctively watching for the direction of light and assessing your ambient light sources in relation to your models. Aside from reflectors and diffusers, introducing our own controlled light source(s) can further enhance our compositions. Peter and Jean, for example, regularly work with Rotolight continuous lighting units to create a blend of natural and artificial light that assists in giving their portraits a cinematic feel to them.

The benefit of working with a portable continuous light source is that it allows us to immediately see what effect our lighting is having on the subject and on the scene as we work. This is particularly useful when you're working on location, where time can be extremely limited, because it removes the need for any guesswork or taking readings and repeatedly rearranging the lights in order to get the mix right.





# Technique

## ➤ Mood lighting

If our focus is on creating a moment, having continuous light sources ensures that everyone involved, including the model, can see the scene exactly as intended before firing a single frame. The latest units from Rotolight feature dials on the rear that allow us to adjust both colour temperature and power. They can then be placed strategically throughout our scene. The Rotolight NEO 2 LED light units are particularly useful when trying to create scenes, as they're small enough to hide within a shot and spoof light sources. They can even be used to mimic a fireplace or television for example, using the unit's CineSFX function, of which there are up to 12 in the NEO 2. Although this feature was originally conceived for video use, it can work fantastically well for photography scenarios as well.

## Capturing moments with movement

Unless you're shooting headshots or fine art images, introducing movement to your images adds a level of dynamic creativity that gives them impact. By movement we don't mean shooting at slow shutter speeds and capturing motion. What we mean is using the comprehensive direction of our models as they perform during a shoot, rather than simply cycling through the process of pose > shoot > direct > repeat. When working with a model, Peter and Jean will explain in detail what they want their model to do within the scene, just like a film director would. They may even walk



**Movement offers more variety than static poses**  
Canon EOS 5D Mark III, 24-70mm, 1/250sec at f/2.8, ISO 1250

© PETER MÜLLER

**Direct your model continuously through a scene and sequence of shots**  
Nikon D810, 200mm, 1/500sec at f/2.8, ISO 1000



© PETER MÜLLER

through the scene and actions alongside the model. Once everything is clear, the lights are set, Peter will literally call 'action' and as the model goes through the sequence he will continue to direct them verbally. Jean, on the other hand, tends to add music to further enhance the mood required for the shoot, such as playing rock music for a high-contrast/edgy look, for example.

As mentioned in the introduction, this technique may feel very alien to some, but the results can be quite transformative. Instead of capturing 20 frames of a similar pose or expression, we can walk away with a number of sequences that contain unique moments that cannot be replicated again. A further difference in the end result is that because our model is committed to the sequence and is genuinely going through it, rather than simply holding poses, we stand a better chance of capturing moments that feel authentic. That is what gives the pictures their impact.



## Camera choice

IT HELPS to use a camera with decent tracking AF, set to either face or eye priority, with a wide or centre group selection. This is especially helpful when your subject is constantly moving through the scene, so won't always be covered by the same focus point. DSLR users will usually have the advantage of more effective continuous autofocus, but the latest mirrorless cameras do have highly capable face- and eye-detection systems and are able to keep track of your subjects wherever they move within the frame.

AP



COMPETITION

# Win!

## Shoot anywhere with your own **Rotolight NEO 2 Explorer Kit**

**A portable, powerful and lightweight three-light kit for photographers and filmmakers on the go**

Rotolight are offering one lucky reader the chance to win a **FREE NEO 2 Explorer kit**, worth £1,199! The brand new **Rotolight NEO 2 Explorer Kit** offers ultimate power and performance, with zero compromise on portability. Weighing a mere 6.8kg with a luxurious shoulder strap, the Explorer Kit is one of the lightest kits ever designed. Your next adventure awaits...

The **NEO 2** is an industry-first, all-in-one High Speed Sync (HSS) flash and continuous on-camera LED lighting innovation. Unlike traditional on-camera flash, **NEO 2** has no recycle time, which ensures users never miss a shot, making it the perfect light choice for today's modern high-frame-rate-capable cameras. With electronically adjustable colour temperature (3150–6300K) and brightness, the three-light kit allows you to match your artificial light to the exact ambient light setting of your environment, making it ideal for location work.

'The **NEO 2** has revolutionised how people use light,' says Jason Lanier, Rotolight Master of Light. 'It can be used as both a modelling light and flash, and has eliminated the need for an external flash. If you have those moments that you just cannot afford to miss, this is an incredible light for you. You'll never miss a shot.'

Ideal for photographers and filmmakers who work on location, the **NEO 2 Explorer Kit** allows for creative three-light set ups.

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● **3x Rotolight NEO 2s** ● **3x lightweight light stands** ● **3x power supplies and UK mains cables** ● **3x filter holders** ● **3x NEO standard filter packs, containing:** 1x 216 white diffusion (1.5 stops), 1x 250 medium, half white diffusion (3/4 stops), 1x 184 cosmetic peach diffusion, 1x 279 1/8th Magenta (minus green). ● **1x NEO colour FX filter pack, containing:** 1x 255 Hollywood Frost, 1x 103 Straw, 1x 2021/2 CT Blue, 1x 219 Fluorescent Green, 1x 128 Bright Pink, 1x 719 Moroccan Frost, 1x 162 Bastard Amber, 1x 205 LED 1/2 CTO, 1x 712 Bedford Blue, 1x 182 Light Red. ● **1x custom waterproof soft case with luxury padded shoulder strap.**

**The closing date for entries is 31st August 2018**

Competition open to UK residents only



**For your chance to win, visit [amateurphotographer.co.uk/rotolight](http://amateurphotographer.co.uk/rotolight)**



# City of excess

Dubai is known for its consumerism and excess. Nick Hannes, winner of the Zeiss Photography Award 2018, speaks to **Andy Westlake** about how he captured this

I spoke to Nick Hannes on an unseasonably sunny early April morning, the day after he was presented with the Zeiss Photography Award 2018 at the glittering World Photography Awards (WPA) gala. His winning series, 'Garden of Delight', was shot in Dubai during five visits across a period of two years, and explores the phenomena of globalisation and market-driven urbanisation. It's very much a personal project. The soft-spoken Belgian is thoughtful and eloquent, and it's clear he's deeply concerned about the effect we're having on our planet, but also believes in the power of photojournalism to inform.

'My work is about how we shape our environment,' he explains, 'how we sometimes f\*\*\* it up – about the human condition in general. I don't like to focus on individual stories, but more on phenomena. For example, not the single story of a refugee but the general picture – what is migration about? I look at the world from more of a distance; I often take a step back to see more.'

Hannes's style is often about showing large views with wideangle lenses. 'It's a kind of landscape photography: not the beautiful landscape but a distorted landscape. There's always a human presence in it and the effect of what people do with their environment. There is a



kind of critique in my work, but I hope it's not moralistic. I think it's very important not to pretend that I know everything and I have the truth. But this is my opinion and I will share it with you; if you want to understand you can, if you think differently when you look at my pictures, that's fine as well.'

## Choosing Dubai

With his personal interest in showing the effects of capitalism and globalisation, Dubai was an obvious destination. 'I wanted to work on this phenomena of artificial, market-driven urbanisation and the globalised world. This was the most excessive, most famous example I knew, and also visually interesting because of the spectacular architecture. In the end, the architecture disappeared from my series. It's there from time





to time, but I decided quite quickly that I don't need a picture of the Burj Khalifa. Everybody knows what it looks like.'

By losing the iconic architecture, he reveals a city with no apparent local identity. Hannes says, 'Somebody told me, "It's very strange when looking at your pictures, you don't see any local reference to where it is – it could be anywhere." It is a generic city, with no specific character. It's a constructed identity.'

Shooting the series was difficult in a highly controlled society, requiring painstaking planning. 'First is the research, listing all the possibly interesting places – that's a big job. Then getting in touch with those I can get access to. So I prepare the things I want to shoot, but then you have to see the situation in broad daylight. The setting is there, but you never know what you will find.

Just photographing the architecture is not enough for me – I need extra and this relies on coincidences. You need some magic. The guy with the Ferrari in his shopping cart [see left], that's something that of course you cannot plan – it just happened.'

### **A tripod makes you Mr Nice**

Much of the time, Hannes shoots with his camera on a tripod using a tilt-and-shift lens, setting up his composition and waiting for the people in the frame to complete the shot. 'I try to pre-visualise. It's very important where you put your tripod, because you can block space so people have to go around you. It's very strategic. You can even manipulate people so that they have to pass in front of your camera. I have a lot of different tricks.'

In general, he's careful not to antagonise his subjects, so that they

**Above: Emirati boys playing pool at Hub Zero, an entertainment hub and interactive gaming park in City Walk shopping mall**  
Nikon D810, 24-70mm, 1/30sec at f/4.5, ISO 800

**Left: Oasis Mall car park**  
Nikon D810, 24mm, 1/200sec at f/9.5, ISO 490

behave naturally. 'It's far less aggressive to shoot from a tripod with a remote control in your hand, and wait for people, as they don't really notice.

'At the ice bar [see overleaf] I asked the guy, he said OK, then I set up my tripod. Usually I wait for the situation to become a bit more natural again, because people tend to pose at first, but this guy kept on looking at me, so I thought "OK, this is going to be it," but in the end it worked out.

'Whenever there is a bunch of people together like the Emirati boys playing pool [see above], I introduce myself, and I ask if I can photograph them. Then I prepare the lighting and composition. Meanwhile, they continue playing and the situation becomes normal again, and that's a good moment.





➤ With the unpredictable human element so important to his images, Hannes takes plenty of pictures in each location. 'I try to stay as long as possible, because you can always make a better photo. When there's a lot of action and movement, of course you make more pictures, but when it's a very static situation I make 10 pictures – maximum 20. I never use the motordrive.'

### Classical tableaux

Hannes's images often resemble the posed tableaux in European medieval painting, which he readily acknowledges as being a strong influence on his work. 'I'm really aware of this, and this is what I want to achieve. I sometimes feel like a spectator watching a play. I'm not a director, because I don't stage my people – they do what they do. I'm also not on the stage myself, I'm observing from a distance... I'm looking at the world and this is what I see. It's the *Theatrum Mundi* idea of classic tableaux paintings, like Brueghel.

'I like Brueghel a lot, how he builds his scene with all these details, like *The Fall of the Rebel Angels*. Also, he often painted from a higher point of view so the landscape falls open. If you're on the ground, everything blocks everything else, so you need to find a good position to build up your photograph, and often that means an elevated point.'

A Nikon user, Hannes prefers to travel light, carrying only the kit he'll need for each day. 'I work

**A butler welcomes the press to a prototype of The Floating Seahorse, an underwater holiday villa**  
Nikon D810, 24-70mm, 1/320sec at f/10, ISO 100



**'I sometimes feel like a spectator watching a play. I'm not a director, because I don't stage my people'**

with Nikon, and usually I take two bodies with me, I have a D850 and a D810 as a backup. I never use more than one flash, sometimes with a transmitter. I have two lenses – the tilt-and-shift and the 24-70mm, because I don't want to carry too much. Also, I know exactly what I'm going to do each day so I know whether I'm going to need my tripod or not. I have a really heavy Manfrotto, so if I don't need it, I leave it.'

His technique relies on painstakingly composing and lighting his pictures in-camera. As he explains, 'This is how it evolved for me. I had a classic education at the Royal Academy of Arts. The exemplar was Henri Cartier-Bresson, who was very dogmatic, of course. This is how I learned photography – you make your picture in the field, and you don't crop afterwards. In terms of the technical aspects, I sometimes make prints a metre wide or bigger for my exhibitions, so I need lots of detail. I always use a big depth of field and never shoot over ISO 800. The first thing I check when editing



**Full moon yoga session at Fairmont The Palm Hotel Nikon D810, 24-70mm f/2.8, 1/2sec at f/5.6, ISO 800**





Nick Hannes is based in Ranst, Belgium, and is a graduate of the Royal Academy of Fine Arts (KASK), Belgium. Following eight years as a photojournalist, Hannes now concentrates on self-initiated documentary projects. His work has a strong political and social component, and often deals with the problematic relationship we have with our environment. His work can be seen at:

[www.nickhannes.be](http://www.nickhannes.be),  
[www.facebook.com/nick.hannes.7](https://www.facebook.com/nick.hannes.7),  
[www.instagram.com/nick.hannes](https://www.instagram.com/nick.hannes)

**Below: Saudi tourists having hot chocolate at the Chillout Ice Lounge, a subzero bar with ice sculptures**  
**Nikon D810, 24-70mm, 1/25sec at f/8, ISO 640**

elsewhere. 'I'm pretty sure I'm going to continue working on this topic of new cities, urbanisation, generic cities, looking towards Asia. But it's very early stages.'

Hannes is generous in his advice for anyone who wants to learn how to shoot a similar project. 'I think the most important thing is to start with the content. Ask yourself what is it I want to tell? What is my story about? Then think about the aesthetics, and the question of how to do it – which camera to use, practical things and so on. But the first step is the content.'

'Then I would suggest spending as much time as possible on it, although this is often a problem when you have another job and photography is a hobby. You need time and dedication; go for it and don't stop until you are convinced that you are ready.'

'After my fourth trip to Dubai I was hesitating. Should I go back? I had maybe 80 pictures I could use for a book, but I wasn't sure. So the only way to find out was to go back. I took some additional pictures, but then I was convinced it was finished. That's the feeling you have to get to before you stop.'

While Hannes is understandably proud of his Zeiss Photography Award-winning series, he picks out one shot as a highlight. 'The pool-playing Emiratis is definitely one of my favourites. There is this strange friction between cultures. Also the composition, everything fits and matches: the white of the clothes and the dark of the bar and the lights – it's very futuristic.'



is whether it is sharp. If it's not sharp, [I move on to the] next one.'

### For the love of photography

Interestingly, Hannes found that people in Dubai didn't seem to understand the idea of him working without a commission. 'Because everything is so money oriented in Dubai, they hardly get the concept of making something because you want to. I'm not saying I'm not earning my money with it, because photography is my profession – I don't do anything else. But money is not the most important aspect of it.'

'I'm not led by the market. I choose my idea, then I present it to magazines and if they want to publish I'm happy, as long as they pay me correctly. It's my income; this is how I finance my trips.'

However, he's found it increasingly difficult to sell a story in a world where people expect to consume their media for free. 'It's more and more difficult, especially online. With a lot of online media, you look at a site and see advertisements, but then they say we don't have any budget but want to have 15 images.'

These are the ones who ask; some just copy everything from your website and put it on their own. This is my job; I don't do it for free.'

With his Dubai project complete, Hannes is already setting his sights





# Inbox

Email [ap@ti-media.com](mailto:ap@ti-media.com) and include your full postal address.  
Write to Inbox, Amateur Photographer, TI Media Limited, Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

## LETTER OF THE WEEK



## Head in the cloud

Your article in AP 23 June about cloud storage is a useful summary of the costs of the main providers. However, consideration of the time it will take to send your precious files to the cloud and their subsequent security is also important.

I also automatically (via batch processes) send to two cloud providers every day, alternating between them. Few AP readers can afford the costs of a fast upload service (leased line) as these start at about £150 per month and with lots of camera pixels you'll get large files being produced. I only send up my raw files – these are about 30 megabytes each – and it takes about six to eight minutes to send each one. A full day's shooting means you may have an awful lot of them.

If you read some providers' T&Cs you are never sure whether they reserve the right to use your photos as they think fit (especially true if they are not charging for the storage for photographs). My solution is to encrypt each file before uploading so that no one can see the contents.

Finally, always keep your own copies of everything you send, in case your cloud provider gets sold, goes bust, drops free hosting or you stop paying them.

Lee Galyer

Lee, this is great advice. We try to cover most of the bases in our features, but space is limited, so this is useful extra information, and a great Letter of the Week – Nigel Atherton, editor

**Win!**

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**SAMSUNG**  
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32 EVO Plus UHS I

## Program puzzler

Thank you for the excellent articles on technique. I particularly valued the piece on focus stacking (AP, 26 May) and have used it with some success. I have read AP since the '60's – usually after my Dad had finished with it. It would often come to me with some articles torn out which he would keep in our loft darkroom for future reference. I am obliged to buy my own copy now and find myself doing the same, keeping a file of articles next to the computer, which thankfully is not in the loft! While the underlying principles of managing images in the darkroom and the computer are similar, I find the latter infinitely more powerful, complex and sometimes overwhelming. Having been nurtured on log tables, and at a time when calculators were an amazing innovation, the technology of today does not always come naturally. So, I'd appreciate more insights and 'tricks of the trade' when handling images electronically. For example, enhancing images, moving them between programs, and knowing what software to use and when. Also, does Lightroom do all that I'm likely to need or would Bridge, Spark, Behance, Portfolio, Photoshop, etc. be of value? I would hand on my APs to my own offspring, but they are of course, much more IT savvy than your correspondent.

Bill Tamkin

**Thanks for supporting AP for so long, Bill. To make a recommendation, we'd really need to know how you shoot. Do you shoot in raw, for example, in which case Lightroom or Photoshop will give you plenty of tools you are likely to need. If you prefer black & white, meanwhile, you might be able to get away with Silver Efex Pro, which you get for free from nikcollection.dxo.com. The Nik Collection also offers a brace of other free editing software. Do get back**



Bill's shot of Tarn Hows, Lake District

in touch with more details – Geoff Harris, deputy editor

## What a card

One of your letter writers (*Inbox*, AP 23 June) related a tale of woe, concerning his three Panasonic cameras, that all suffered the same fault, that is, the message 'Please reinsert the card' came up. Apparently, this message forced the writer to throw his cameras away. Andy Westlake (AP's Technical Editor) asked if anyone else had suffered similar faults.

I currently have a G1, GF3, G5, and GX8, all of which are reliable. I also had one of the first TZ or Panasonic Travel Zoom cameras, which was used for work. During the typical working week, it took several hundred photos, and most weeks would need to be recharged at least twice. After four years of hard work, I recall that the zoom control malfunctioned occasionally, but the fault could be cleared by switching the camera off and on.

I do occasionally experience the 'Please reinsert the card' message/fault with my Panasonics. Normally, the fault is caused by my failure to fully insert the card, that is, operator error. Sometimes, it is caused by the contacts on the card needing to be given a quick clean. On just one occasion, a card actually failed, and I had to buy a replacement. Never have I needed to send any of my Panasonic cameras away to be repaired. In my experience, they are impressively well built and reliable. To underscore my comments, thanks to an attempted theft, my G5 was dropped onto a concrete floor. There was some cosmetic damage to the body, but the camera still works perfectly well.

Another letter writer (in the same edition) commented on the 'news' that both Nikon and Canon are might launch mirrorless cameras. (On the internet it is also rumoured that they will soon consign their current DSLRs to history. But, then most internet news turns out to be not quite accurate?) Yes, both firms would be very unwise to disenfranchise their current loyal users. But if the camera companies are to get the best out of mirrorless designs, then they must launch new lenses. Yet this may not, in the end, be a traumatic experience. Think back to when Olympus replaced its Four Thirds DSLRs, with Micro



Four Thirds mirrorless cameras. Fit a Four Thirds lens directly onto a Micro Four Thirds body, and the lens cannot focus – because a Micro Four Thirds body does not have a mirror box, and the back of the Four Thirds lens is therefore too close to the sensor. So Olympus sold an adapter, which positioned the Four Thirds lens at the correct distance from the Micro Four Thirds sensor. A simple, cheap solution, that enabled users to keep using their old lenses. I suspect that Canon and Nikon will find ways to allow the current crop of DSLR lenses to be used on the new mirrorless/CSC bodies.

**David Price**

**Thanks, David. These full-frame mirrorless rumours are gathering steam, and we suspect there is no smoke without fire (apologies for mixing the metaphors!). As you say, it's highly unlikely that whatever they bring out, Canon and Nikon will sabotage their highly lucrative DSLR and accessory range. See AP for the latest news and analysis, as always – Nigel Atherton, editor**

**Kylie rated**

I'm sure you all at AP and Mr Deyes (*Inbox*, AP 23 June) must

know that all Antipodeans are upside down and any of their photographs have to be flipped to be seen correctly in the northern hemisphere. Once done, this shows Kylie Minogue holding the camera in her right hand. Also, as for the camera, all left-handed implements were destroyed in the Soviet era as being anti-socialist.

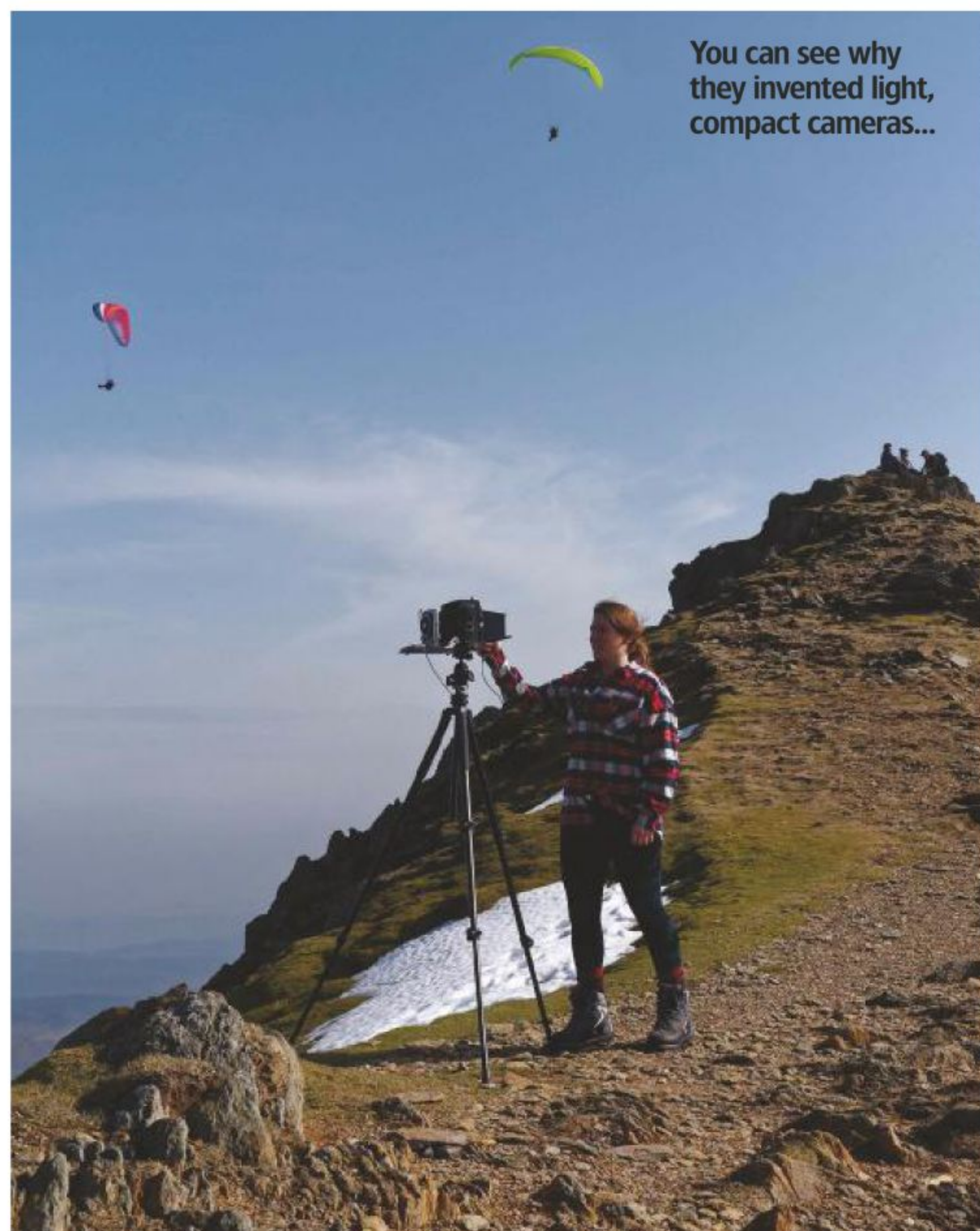
**Pete Bedell**

**Having it large**

How brilliant it was to see your article on the MPP and large-format film photography (*Bigger is Better*, 23 June). For those who think such a camera too unwieldy, I thought your readers might like proof of how portable it can be, with a bit of determination, even for a 60-year-old like me. I took this photograph of my daughter using my MPP at the top of Old Man of Coniston in the Lake District (see my image below) on a lovely sunny day in March with the last remnants of snow on the ground and hang gliders in the air. And as well as producing super-sharp pictures, the bonus is that it always also creates a huge point of interest when being used.

**Julian Jackson**

**A great effort all round! – Geoff Harris, deputy editor**



You can see why they invented light, compact cameras...

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## Round Five

# Persons of Interest

For this round we are looking for images of people, whether that be in the form of a portrait, street scene, or carefully considered selfie. There are a number of things to consider, such as ensuring that the correct focus is achieved and that your images are free of background details that might detract from your subject.

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# EISA Maestro UK

The 2nd and 3rd place winners of the UK EISA Maestro competition 2018



## EISA Maestro competition winners

The theme of the 2018 EISA Maestro competition was nature photography. The winning entries from each of the 15 participating EISA countries were judged together at the Association's General

Meeting in June 2018 and the final results will be revealed at the EISA Gala in August. The overall winner will take home a cash prize of €1,500 and the EISA Photo Maestro 2018 Trophy.

The overall winner from the UK, as selected by the AP judging panel, was Tom Lowe, whose impressive portfolio was published in the 23 June issue of *Amateur Photographer*.



**2nd**

### Trevor Cole

Born in Northern Ireland, Trevor has a passion for travel and has spent most of his life living overseas including periods in England, Singapore, Togo, Italy, Ethiopia and Brazil. His images focus predominantly on landscapes and culture, but his overriding aim is to show the extraordinary in the ordinary. He runs photo tours in locations as far ranging as Donegal and Namibia. [www.alternativevisions.co.uk](http://www.alternativevisions.co.uk)







## The images

Trevor's love of travel is reflected in the diversity of the portfolio he submitted to the competition. The locations featured vary from Iceland to Ireland, but his distinctive style and desire to distil the landscape down to its essence unite the set. 'The ability to create something that captures an inimitable moment today to reflect upon tomorrow is imperative,' he says. 'We are here for a short time so to make the most of life we need to have a vision that captures the beauty of humans and our planet in perpetuity.'







**3rd**

### Anup Shah

'Fine art photographer Anup has undertaken multiple assignments for *National Geographic*, and has been named as one of the best wildlife photographers in the world by various publications. He believes his images lend a voice to the mental state of wild animals. 'There is an authenticity to their personalities,' he says. 'To me, the mental state of a wild animal is neither covered by a mask nor adulterated by human influence.' Anup tries to be accepted by the animals, obtaining a level of intimacy that shows in his work. 'I try to sense what might be on their minds', he reveals.

**[www.anupshah.com](http://www.anupshah.com)**







## The images

Anup feels that black & white helps to draw attention to an animal's state of mind, while also creating atmosphere. He frequently uses remote cameras to capture the heart of the action. 'I set up my camera (which is in a housing) on the ground and camouflage it. Then I move about 50 yards away. From inside my car I can watch the scene in front of the camera on a screen and operate the camera remotely, altering the shutter speed, zooming in and out, and, when the moment comes, releasing the shutter. In the image above, the elephant was reacting to the sound of the shutter, while the hippo (bottom left) was reacting to the burst of the shutter firing.'

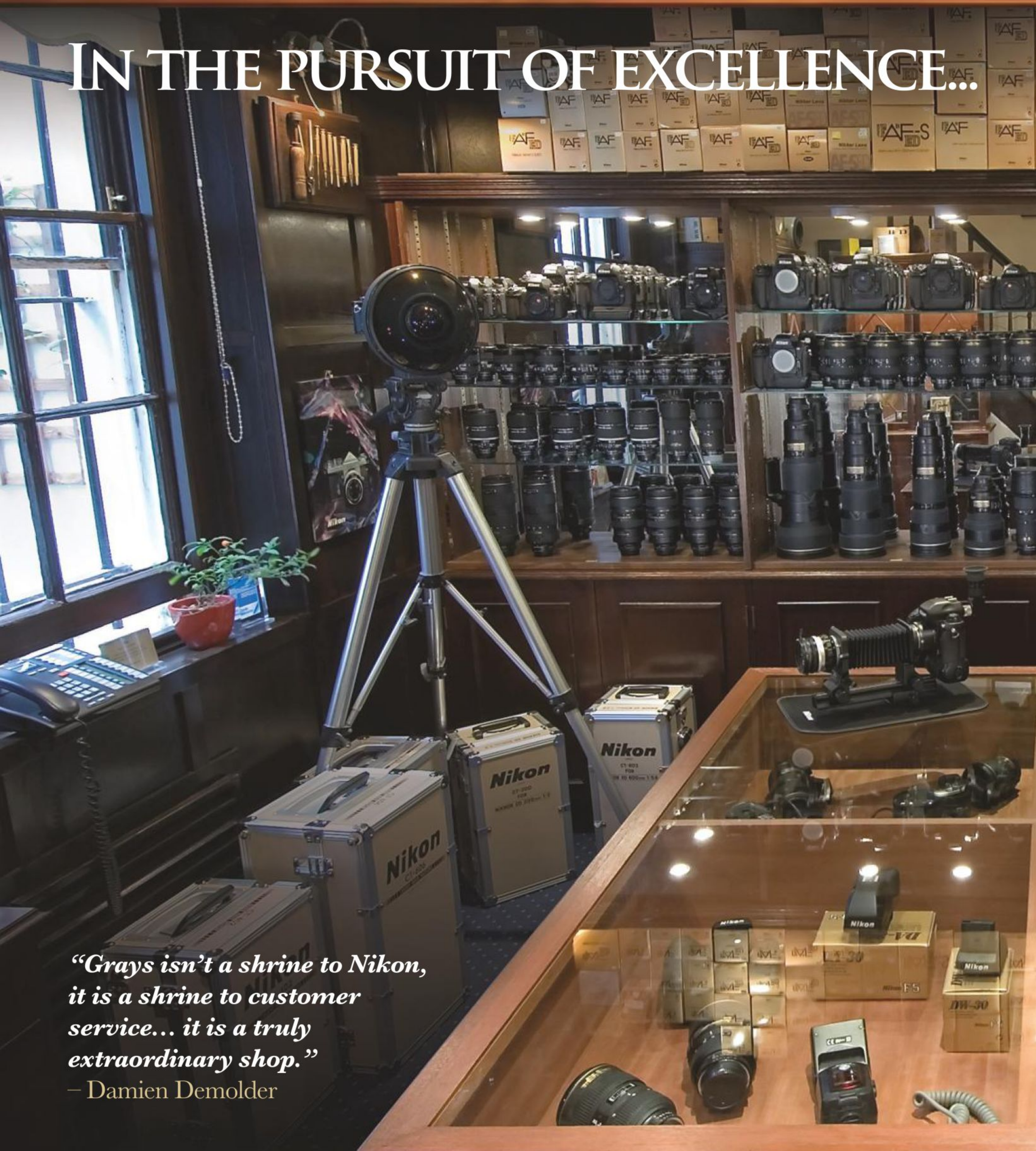




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## Round Five Persons of Interest

For this round we are looking for images of people, whether that be in the form of a portrait, street scene, or carefully considered selfie. Bear in mind that there are expectations attached to portraits that can be intimidating. Drawing out the hidden qualities or the character of an individual is not easy. There are a number of things to consider, such as ensuring that the correct focus is achieved and making sure that your images are free of superfluous background details that might compete with your subject for attention. Great people pictures can be found in all walks of life, from family and friends to local shopkeepers and strangers.

### Plan your APOY 2018 year

Below is a list of all this year's rounds including when the rounds open, when they close and the dates the results will be announced in AP.

THEME	SYNOPSIS	ANNOUNCED	CLOSES	RESULTS
Best of British	Britain	17 Mar issue	6 Apr	26 May issue
Fur and feathers	Wildlife	7 Apr issue	27 Apr	30 Jun issue
Mono culture	Black & white	5 May issue	25 May	28 Jul issue
Close encounters	Macro	2 Jun issue	22 Jun	25 Aug issue
Persons of interest	Portraits	7 Jul issue	27 Jul	29 Sep issue
Town and country	Urban and rural	4 Aug issue	24 Aug	27 Oct issue
World in motion	Movement	1 Sep issue	21 Sep	24 Nov issue
Travellers' tales	Travel	6 Oct issue	26 Oct	22 Dec issue

### YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round five - Persons of Interest

APOY97375325



Strong eye contact helps the viewer to make an emotional connection with the subject

© SANDIPANI CHATTOPADHYAY

To enter visit [www.amateurphotographer.co.uk/apoy](http://www.amateurphotographer.co.uk/apoy)

### ROUND 5: PHOTOGRAPHY TIPS

Advice and ideas to help you capture eye-catching portraits



© MACIEJ GADZINSKI

#### Go to work

Taking a picture of someone where they work is a great way to tell a story about their life. What's more, when the subject is comfortable with their environment they are more likely to look relaxed and unposed.



© JOHN SMALL

#### Keep it simple

Sometimes the face of your subject will say it all, so keep the background simple and make sure that the colours really complement your subject. Here, eye contact was less crucial than capturing the lady's expression.



# her of the Year

petition for amateur photographers

# APOY 2018

In association with  
**SIGMA**

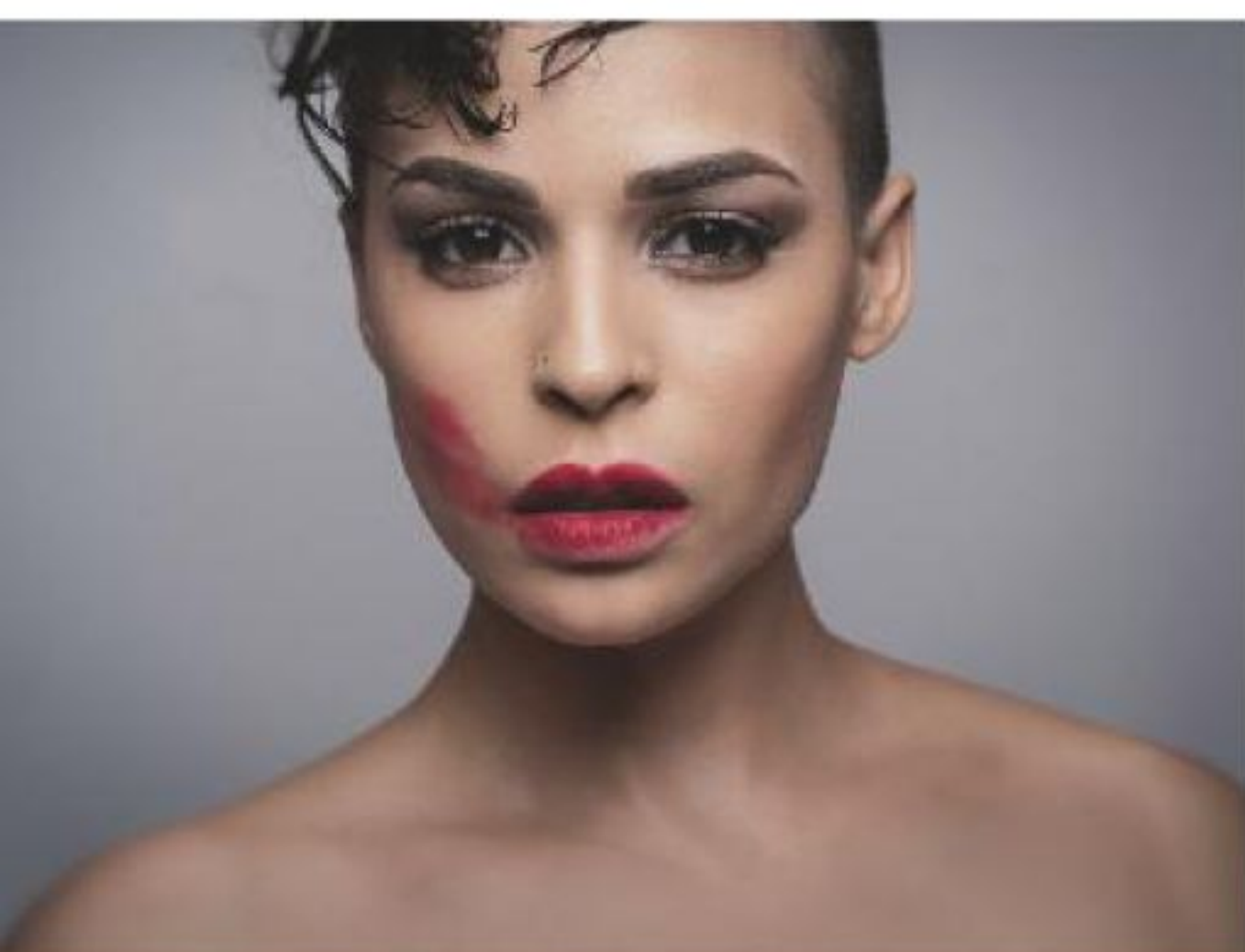
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WORTH  
£1,199.99**



## This month's prize

**SIGMA 85mm f/1.4 DG HSM  
Art lens**

Short telephoto prime lenses don't get much better than the SIGMA 85mm f/1.4 DG HSM Art. This lens has been engineered for unparalleled image quality, and employs a new optical design and premium components. It features two FLD glass elements and one element with a high rate of anomalous partial dispersion and high refraction, resulting in a class-leading level of performance. What's more, the nine-blade diaphragm creates beautiful background bokeh. It's an ideal lens for portraiture, both in the studio and on location. The prize value is £1,199.99.



**Consider a crop**  
© RICHARD CAMWOOD  
Filmmakers are quite fond of cropping heads to draw attention to a subject's eyes and/or state of mind. But if you decide to do this make sure that it looks intentional, otherwise it just looks like poor framing.



**Capture relationships**  
© HARSH GAIKAV  
Humans are highly sociable beings, and some of the most powerful pictures celebrate this need for connection. Creating such pictures takes observation and demands respect for your subject(s).



# Perfect match

Both Rotolight and Sony are photographic pioneers - now they've given you the chance to unleash the real potential of full-frame

The NEO 2 is light enough to be mounted on a camera and used handheld



For some time now, Sony's mirrorless cameras in the A7 and A9 ranges have been pushing the boundaries of what cameras can achieve. Meanwhile, Rotolight has also been striving to deliver an ideal lighting solution with the NEO 2. Pairing both together is the perfect match for those photographers looking for a highly portable, professional quality camera-and-light combination.

This summer, anybody who buys a Sony A9, A7R II, A7R III or A7S II will receive the award-winning Rotolight NEO 2, worth £299, completely free of charge.

Featuring a built-in Elinchrom Skyport flash receiver, the NEO 2 delivers ultra-reliable wireless triggering up to 200m away.

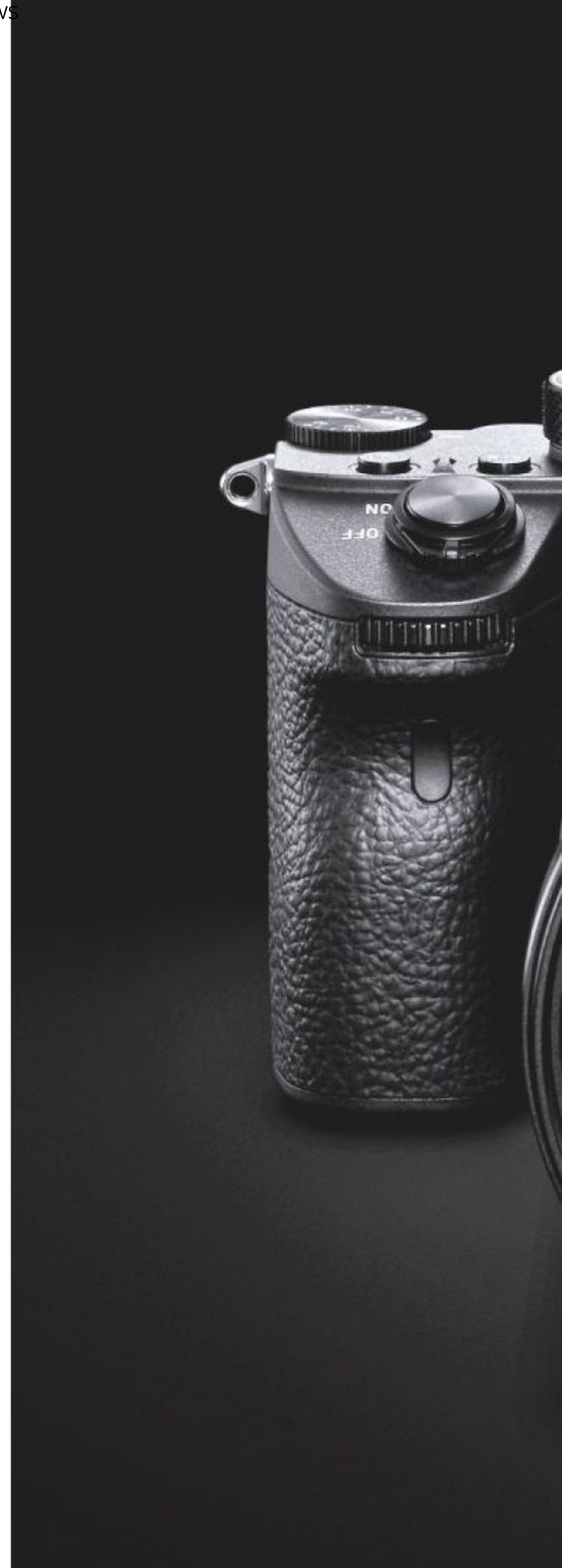
Powered by six AA batteries, the NEO 2 delivers outstanding colour reproduction, with a gorgeous soft light output and Rotolight's signature catchlight effect. It can be used as a continuous 'modelling light' and with High Speed Sync flash simultaneously, giving you the option to acquire focus in dimly lit situations and nail the perfect composition. Packed with innovative features, the NEO 2 includes True

Aperture Dimming™, Designer Fade™ and an updated arsenal of CineSFX™ custom lighting effects (lightning, fire, TV and more); it also has zero recycle time, which ensures photographers never miss a shot. Thanks to Sony's ability to

deliver high frame rates, it's the perfect choice to partner with an Alpha.

Sony has been working hard to increase the portability of its cameras, reducing both body size and weight. The NEO 2 follows these same principles, weighing just 304g (504g including batteries) and measuring only 145mm in diameter. It can be mounted on camera, handheld or used on a stand, making it versatile and portable to suit a range of photographers.

Continuous LED lighting is the perfect choice for new mirrorless cameras. Unlike traditional DSLRs, mirrorless cameras display live view through an electronic viewfinder, so as you dial the brightness of the NEO 2 up or down or adjust its variable colour temperature dial from daylight down to warm tungsten, you'll see the exact result you're going to get in real time, right in the viewfinder before you shoot, rather than having to shoot first and check the results afterwards.







Speed is another important element of shooting with a Sony mirrorless camera. The simpler mechanics of these cameras allow them to shoot more photos per second, at higher shutter speeds. Similarly, unlike traditional speedlights which usually require up to 3sec between flashes, the NEO 2 can flash, and flash again and again (up to 1/8,000th) to ensure every moment is perfectly captured. It is ideal for sports, weddings and any other subject where movement is rapidly developing.

Rotolight Master of Light and professional photographer Terry Donnelly says, 'The NEO 2 perfectly complements either of my Sony cameras (A9 and A7R III) to create high-quality results every single time. I love the quality of the light I get from a Rotolight NEO 2, even when it's completely unmodified.'

Rod Aaron Gammons, Managing Director of Rotolight, adds, 'There is a natural synergy between Sony's class-leading mirrorless cameras, and Rotolight's pioneering "shoot what you see" continuous LED lights that enable you to preview your results and perfect your image composition ahead of time, thus speeding up your workflow and maximising your creative time on shoot.'

'We know that a large number of customers are already shooting with the Sony Alpha system... and so this promotion will offer them, and indeed those considering upgrading or switching to the latest Sony camera, the ultimate bundle for portrait, sports or event photographers,' he explains.

The offer runs from 20 June for a limited time only, and will be exclusively available at the following retailers: Clifton Cameras, Castle Cameras, Camera Centre Cardiff, CameraWorld, CVP, London Camera Exchange, Jessops, Wex Photo Video, Park Cameras, Harrisons and Wilkinson. Visit: [www.rotolight.com/sony](http://www.rotolight.com/sony).



The NEO 2 perfectly complements Terry Donnelly's Sony cameras  
Sony A9, 12-24mm,  
1/40sec at f/4, ISO 320

## What you get

YOU CAN pick up your free NEO 2 with the purchase of any of the relevant cameras (Sony A7R II, A7S II, A7R III or A9) at the point of purchase. The NEO 2 kit, worth £299, includes:

- 1 x Rotolight NEO 2
- 1 x Rotolight Belt Pouch Carry Case
- 1 x Rotolight Universal power adapter with regional mains cable
- 1 x Filter Holder
- 1 x NEO 2 Filter Pack:
  - 1 x 216 Full Diffuser (1.5 Stops)
  - 1 x 250 Medium, Half White Diffuser (3/4 Stops)
  - 1 x 184 'Cosmetic Peach' Diffusion
  - 1 x 279 1/8th Minus Green (Magenta)

**SONY**







## James Paterson

James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop* magazine. His subjects range from portraits to landscapes, architecture and underwater scenes. For James, Photoshop is more than just a work tool. Visit [www.patersonphotos.com](http://www.patersonphotos.com)

# Lightroom tips

## Using Lightroom with Photoshop

Adobe's two photo-editing headliners can complement each other perfectly if you know how to use them in tandem, says **James Paterson**

### 1 PS vs LR - which is better?

It depends. Photoshop is better for image-editing, as it can do everything Lightroom can do (in the Camera Raw plug-in), plus a lot more. For instance, you can't blend images like this in Lightroom, or add other elements to your photos. However, Lightroom is less bloated than Photoshop. It's designed solely for photographers so it's easier to use and better for organising your image library.

ALL IMAGES © JAMES PATERSON

AFTER

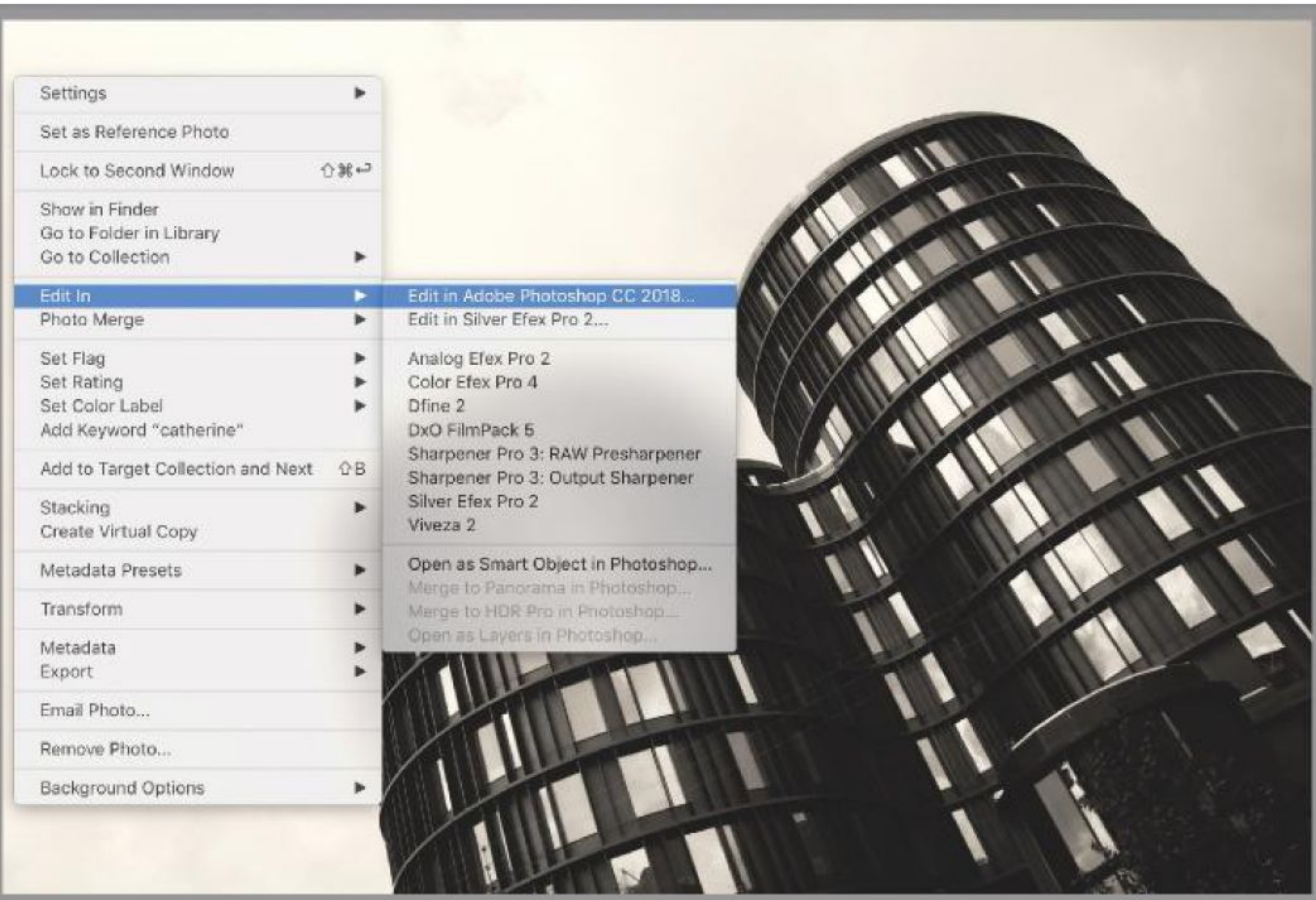
### 3 The best of both worlds

These days we don't have to choose between LR or PS as we get both with the Adobe Photography Plan. Many photographers pick Lightroom Classic for workflow and raw editing, and switch to Photoshop for heavier editing tasks like compositing, retouching and exposure blending.



### 4 Three Open options

Open a JPEG or Tiff and you'll be given three options. The first will apply any edits and create a copy alongside the original file. The second option disregards Lightroom edits – useful if you want to edit an untouched copy of the image but retain Lightroom edits (you can always sync the edits with the original copy after). The third 'edit original' option is handy if you've already created a copy beforehand.



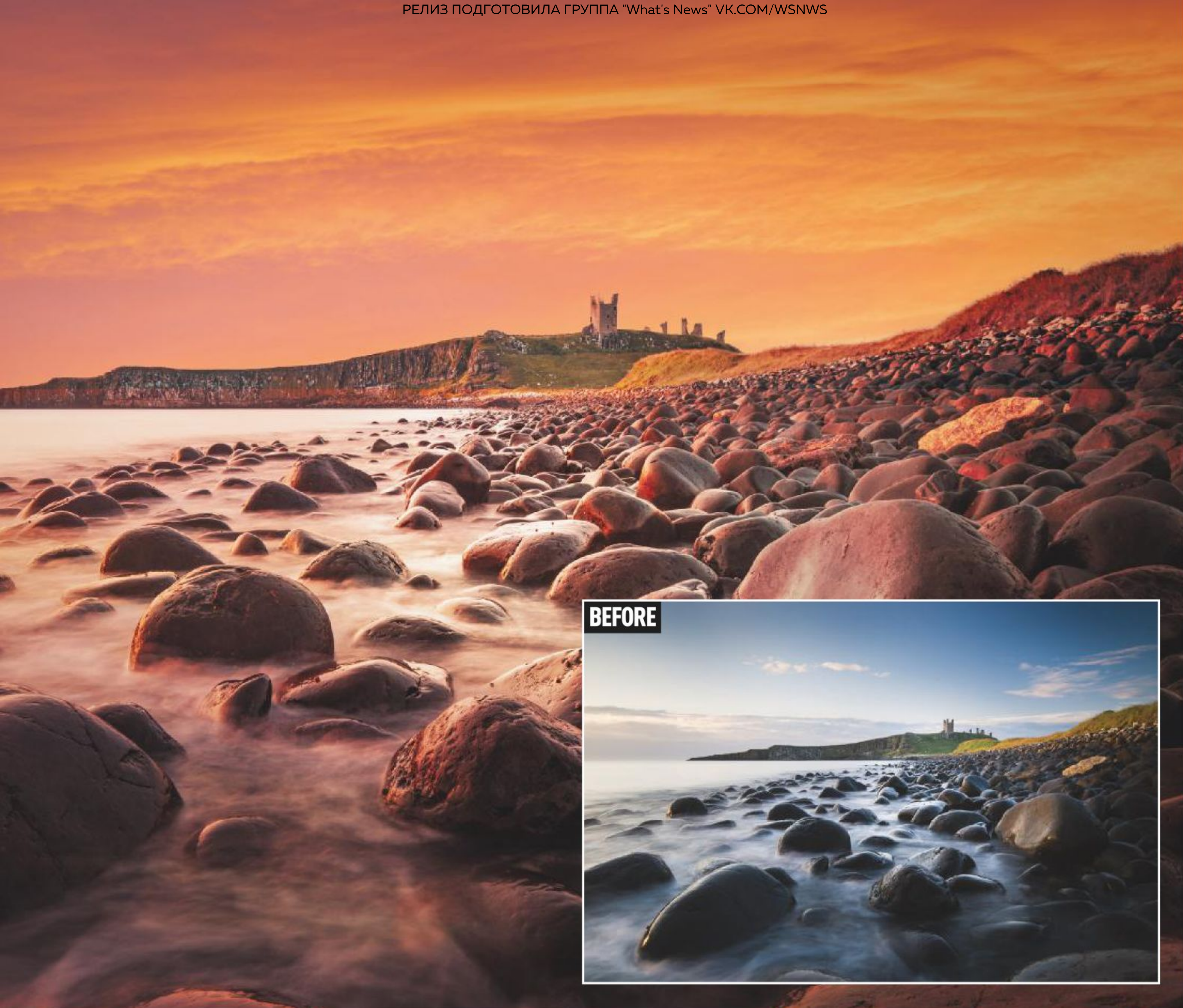
You can open a photo from Lightroom into Photoshop quickly using the keyboard shortcut **Cmd/Ctrl+E**

### 2 How to open into Photoshop

The simplest way to open a photo from Lightroom Classic into Photoshop is to right-click it and choose 'Edit in', then select Photoshop from the list. Alternatively, use the

keyboard shortcut **Cmd/Ctrl+E**. If you like, you can open several images at once: simply **Cmd/Ctrl+click** to highlight them, then right-click and open them all at once.



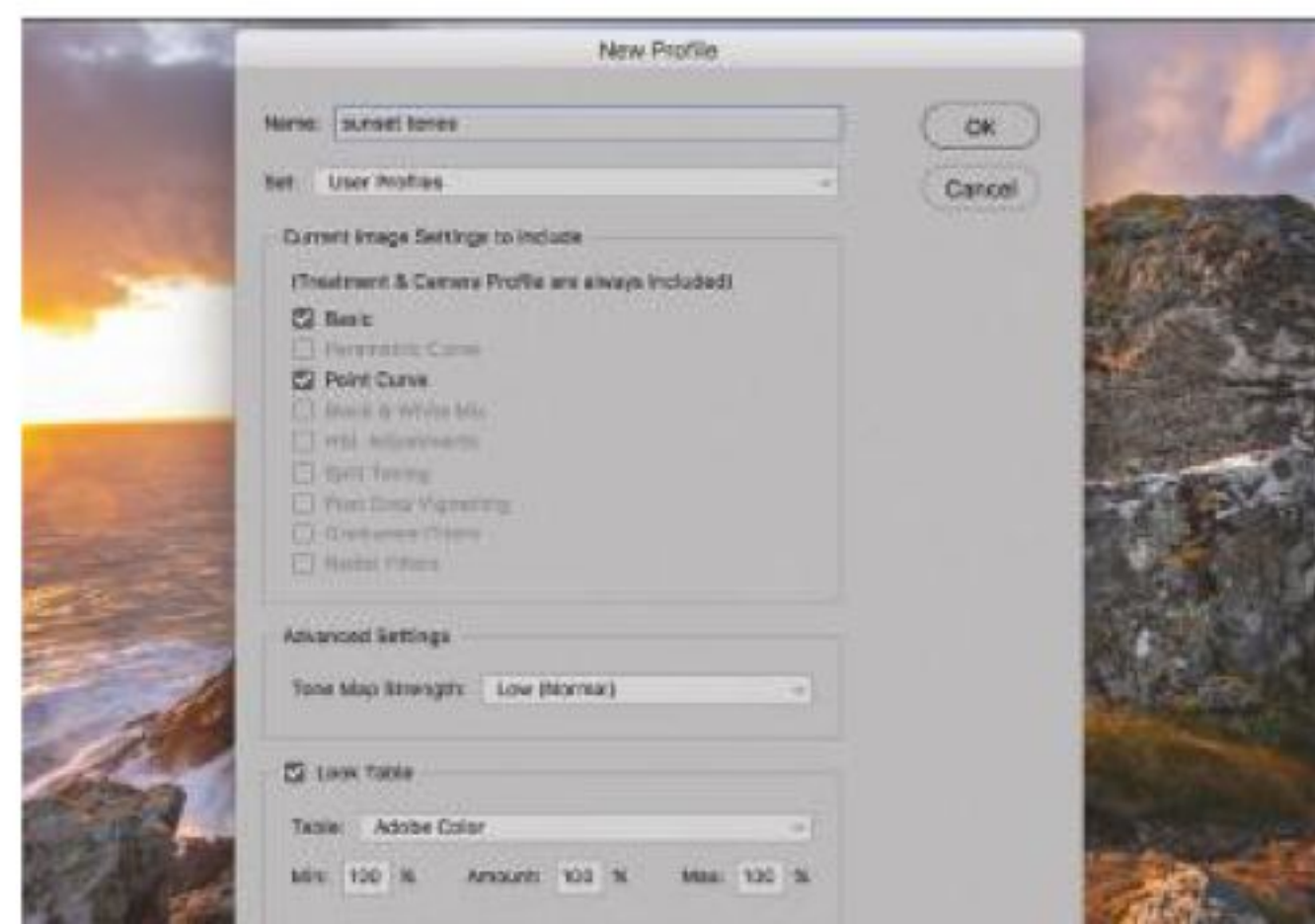


## 5 Do all you can in raw

In general, your image should only be opened into Photoshop once you've taken it as far as you can in Lightroom. The latter excels at global edits, so it's the best place to begin toning your images. Selective tonal tools like the Adjustment Brush are also excellent, but if we need to be more precise we can open in Photoshop and use Adjustment Layers and Masks instead.

## 6 Create Profiles in Camera Raw

Camera Raw and Lightroom Classic's Develop Module are nearly identical, but there's one thing Lightroom can't do that Camera Raw can – make Profiles. You can save any settings in Camera Raw as a new Profile by Alt-clicking the New Preset icon in the Preset Panel. Once the new Profile is created, it'll appear in Lightroom the next time it is opened.



## 7 Keep it editable

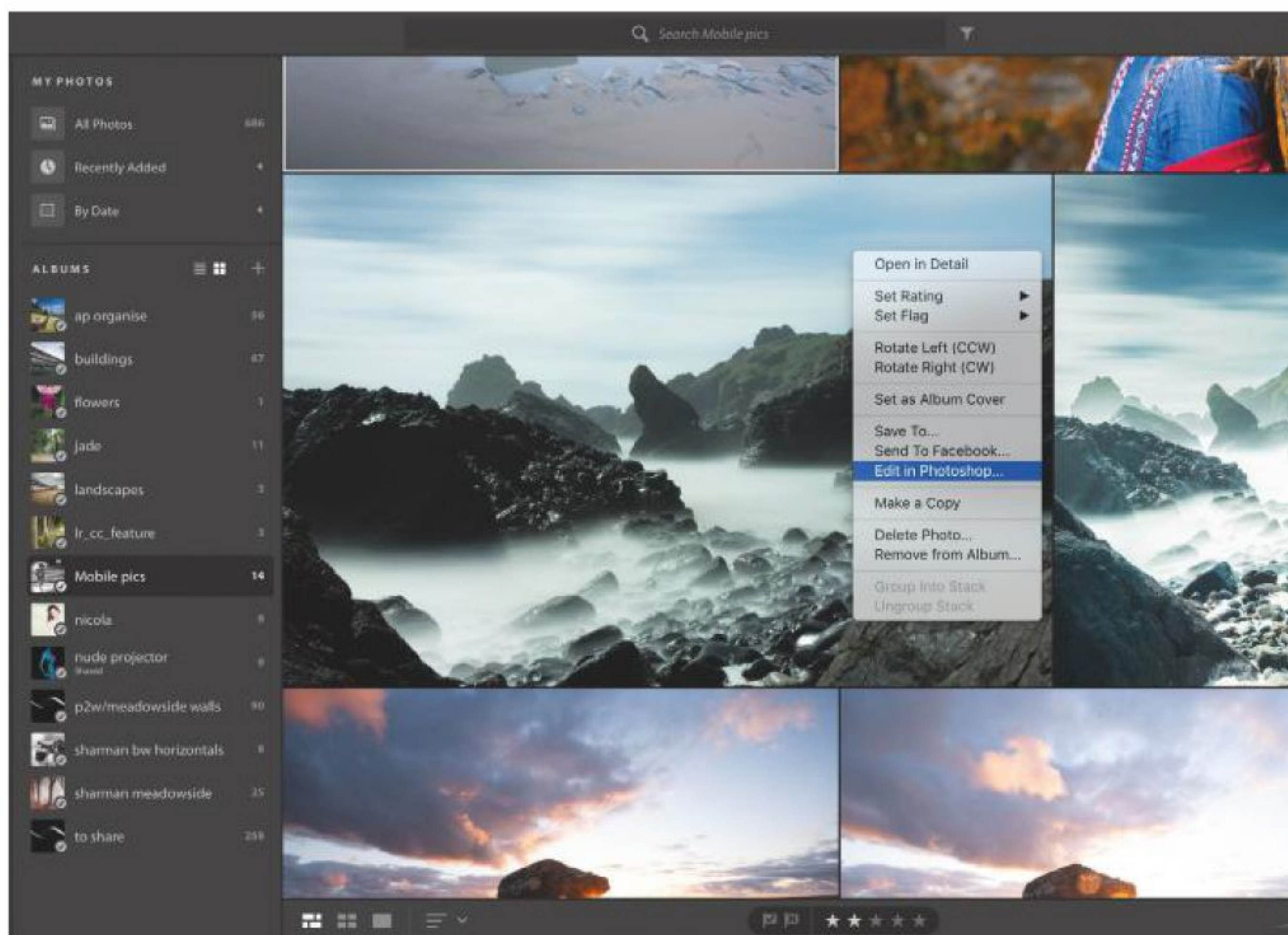
Lightroom Classic lets you open images into Photoshop as Smart Objects. Right-click an image and choose Edit In>Open as a Smart Object. Any tweaks that you make in Lightroom will remain editable once it's open in Photoshop – just double-click the layer thumbnail to open it into Camera Raw, where you'll see the exact same edits as those made in Lightroom.

## 8 Differing approaches

Photoshop and Lightroom take two different approaches to image-editing. Lightroom edits (and those made in Photoshop's Camera Raw plug-in) are parametric – they affect how the image looks rather than altering the pixels. Edits are only permanently applied if the image is exported. Photoshop is predominantly a pixel-based editor, which is why it's best to use duplicate layers to preserve your original image.



# Technique MASTERCLASS



## 10 Make panoramas in LR or PS

Lightroom Classic offers a 'Merge to Panorama' feature but if you prefer to use Photoshop then select the set, right-click them and choose Edit In>Merge to Panorama in Photoshop. Each feature has its benefits – Lightroom offers the useful Boundary Warp feature and creates detail-rich DNG files, while Photoshop's command offers more projection options and lets you Content-Aware Fill empty edges.

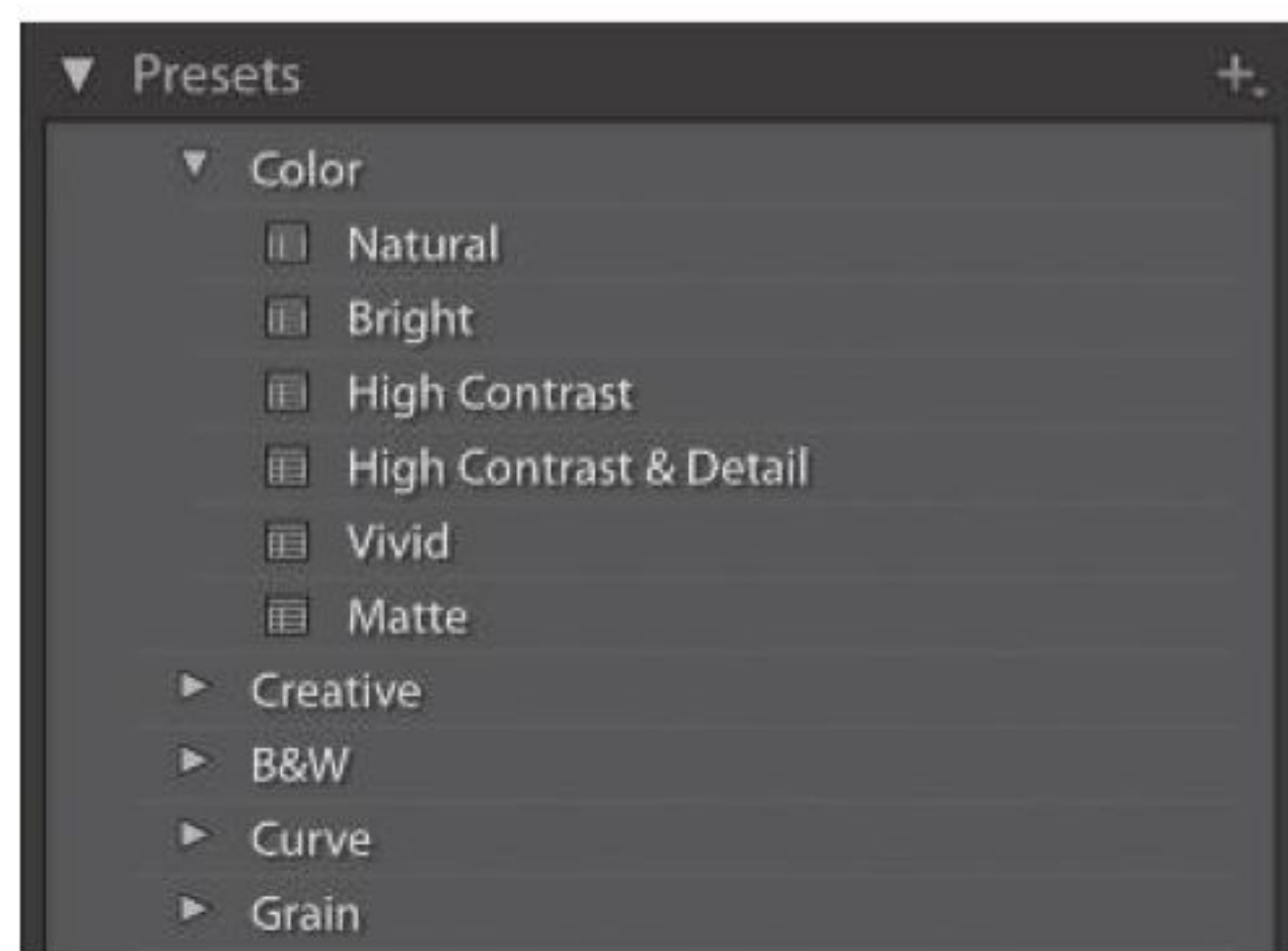
## 11 Open from Lightroom CC

If you use the new Lightroom CC app on your desktop then you can open photos into Photoshop with a right-click in much the same way as Lightroom Classic. However, unlike with Classic, with CC you can't open several images at once, or load a set of photos into a layer stack.



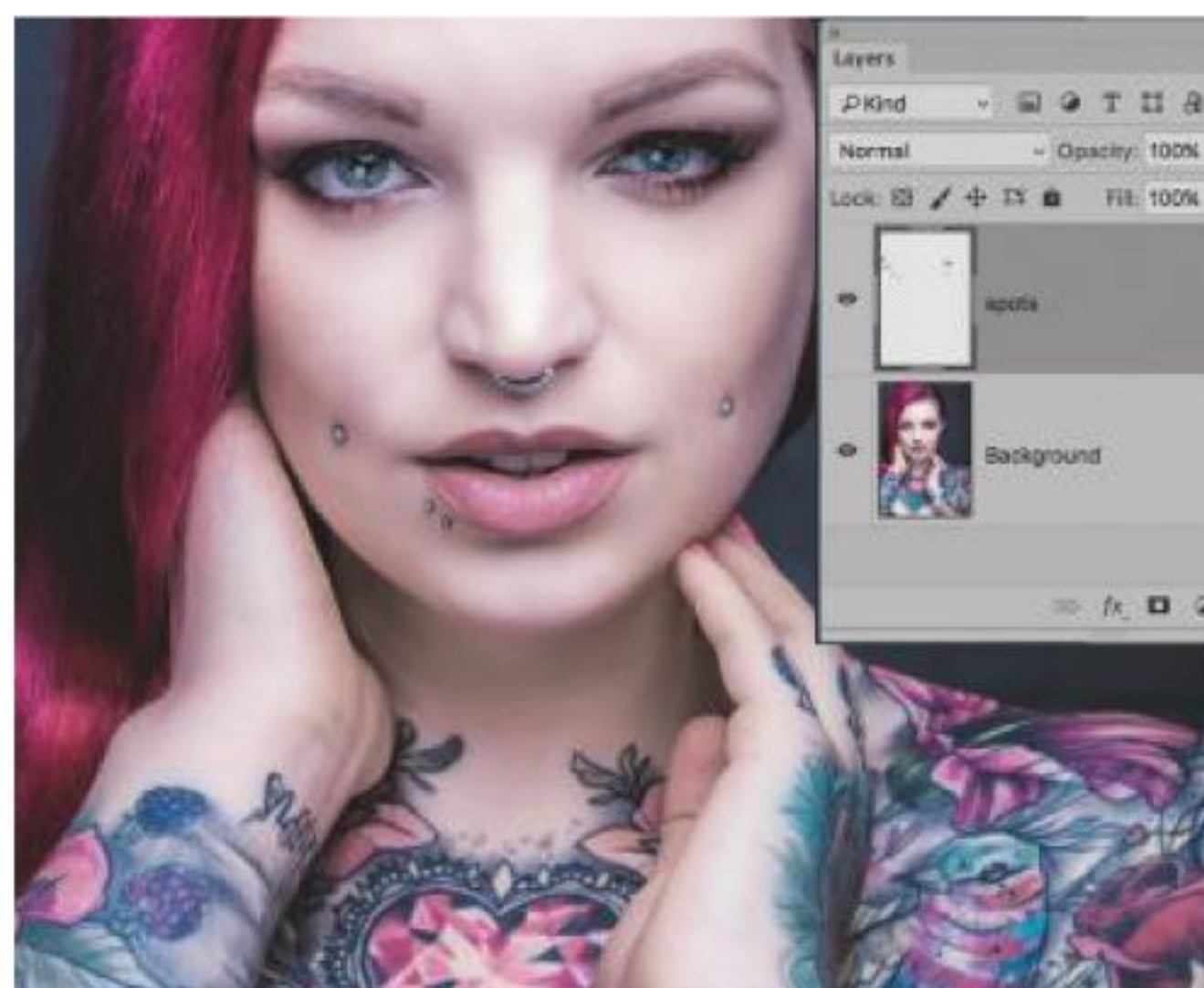
## 12 Combine your images

If you want to combine two images – perhaps to make a composite of land and sky like this – then first Cmd/Ctrl+click both files in Lightroom Classic, right-click and 'Open as Layers in Photoshop'. Grab the Quick Selection tool and paint over the part of the image you want to keep visible, then click the 'Add Layer Mask' icon in the layers panel to hide everything else, revealing the detail on the layer below.



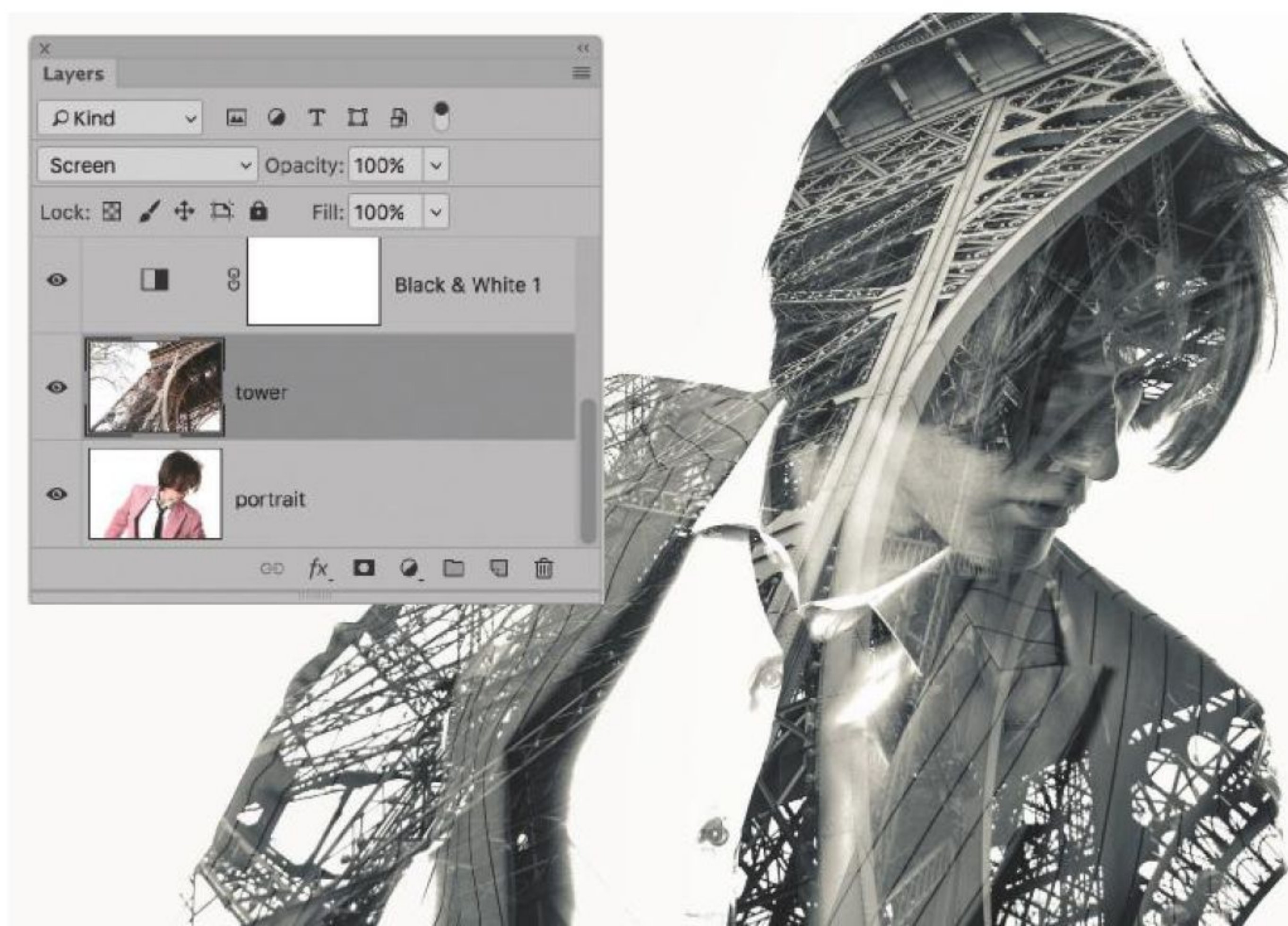
## 9 Sync your presets

Presets are a great way to apply one-click effects and save your favourite effects for use on other photos. Thanks to recent updates to Lightroom Classic and Photoshop's Camera Raw plug-in, any presets created in either program will automatically sync to the other (as well as Lightroom's cloud-based CC cousin).



## 13 Simple retouching

Lightroom offers a single retouching tool – the Spot Removal brush – that's good for removing small blemishes, spots and sensor marks. However, for intensive retouching work it can't compare to Photoshop's arsenal of retouching tools. Serious retouching should be done in Photoshop with clever tools such as the Spot Healing Brush.



## 14 Blending tricks

Photoshop offers all kinds of layer blending effects. If you'd like to experiment with a double exposure like this then simply highlight any two (or more) images in Lightroom, right-click them and 'Open as Layers in Photoshop' then go to the Layers Panel (Window>Layers), highlight the top layer and change the Blend Mode from Normal to Screen.

**Unlike Lightroom, Photoshop offers layer blending effects**





Nikon D810, 16-35mm at 16mm, 1/100th second, f8, ISO800

LEE Landscape Polariser, 0.6 ND Soft Grad

Processing: Adobe Lightroom

## SKOMER PUFFINS

As an outdoor photographer, I often look to include wildlife in their natural setting to complete the story. This can mean working with a wide angle lens to include both the sky and the landscape in the frame, making a set of LEE Filters an essential component of my kit bag.

Whilst watching the puffins on the Welsh island of Skomer, I realised there was an opportunity to capture something different to the usual frame filling portrait. Switching to a wide angle lens, I added a Landscape Polarising Filter to give the clouds some extra punch and clarity. With the sun low in the sky and just out of frame I also needed to balance the exposure using a 0.6ND soft graduated filter.

When processing the shot I was pleased to see a rich, detailed sky without any colour cast and that the soft transition of the filter had not resulted in the birds face becoming overly dark.

Matthew Cattell  
matthewcattellphotography.com

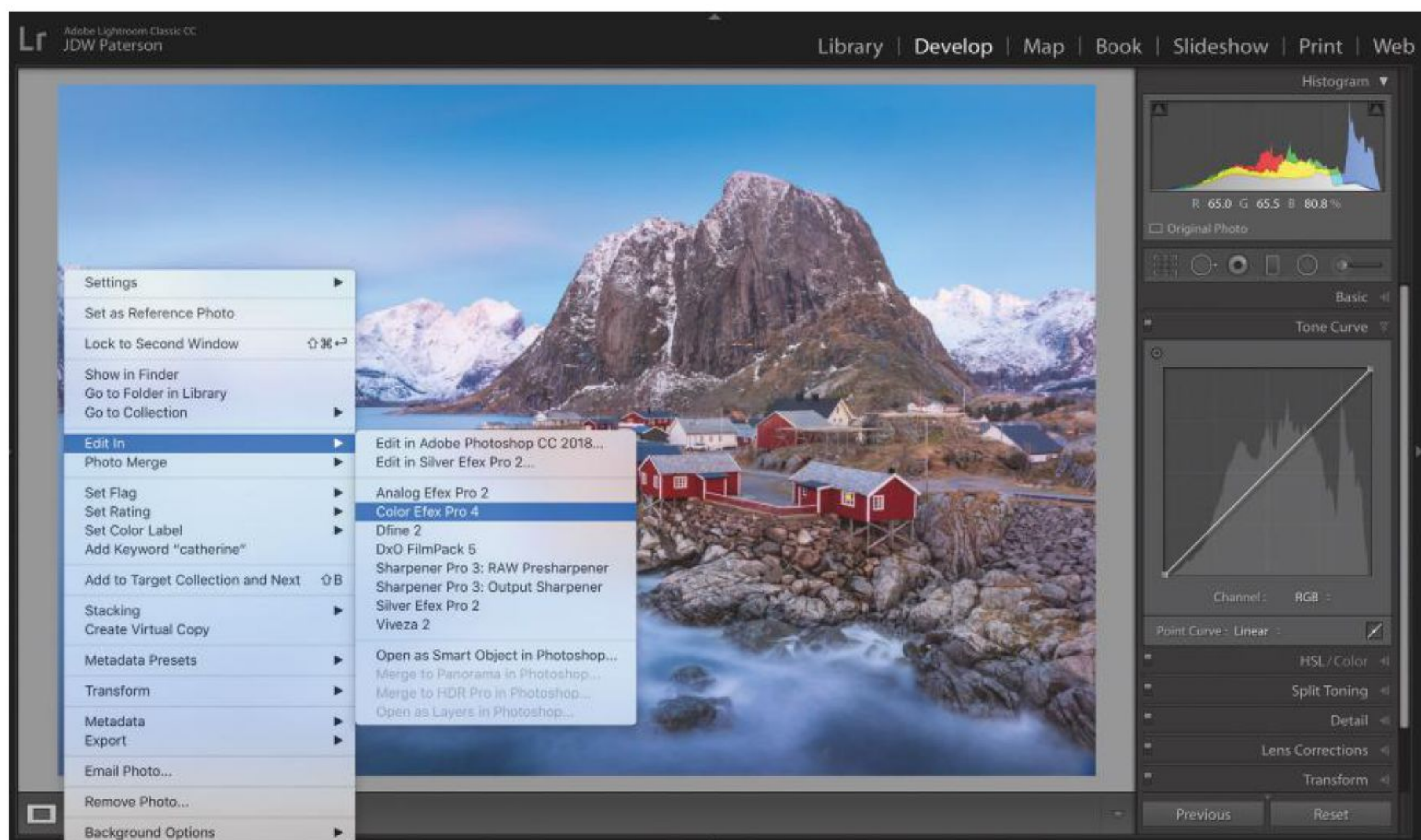
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# Technique MASTERCLASS



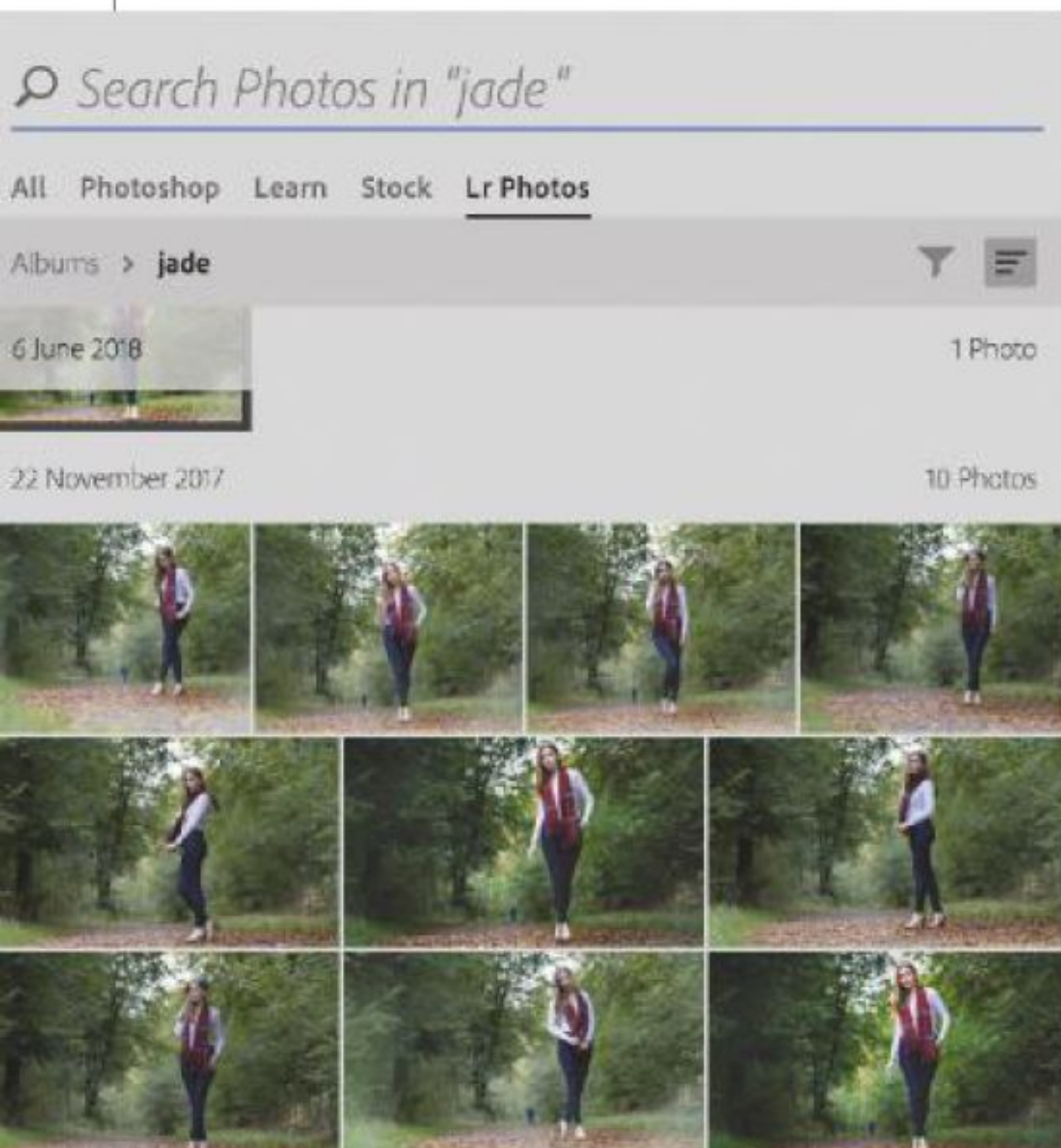
## 15 Open into plug-ins

If you like to use plug-ins then you can access them in Lightroom in a similar way as with opening images into Photoshop. Simply right-click and choose the plug-in from the list. It's very useful for opening photos into the Nik collection plug-ins, or into third-party HDR software.

Access plug-ins via Lightroom easily

## 16 Use the start and search screens

You can access your cloud-synced Lightroom photos in the Photoshop Start Screen. If you don't have the start screen turned on or displayed, then you can also open synced photos by searching for them – hit the Cmd/Ctrl+F shortcut in Photoshop then search using the 'Lr Photos' tab.



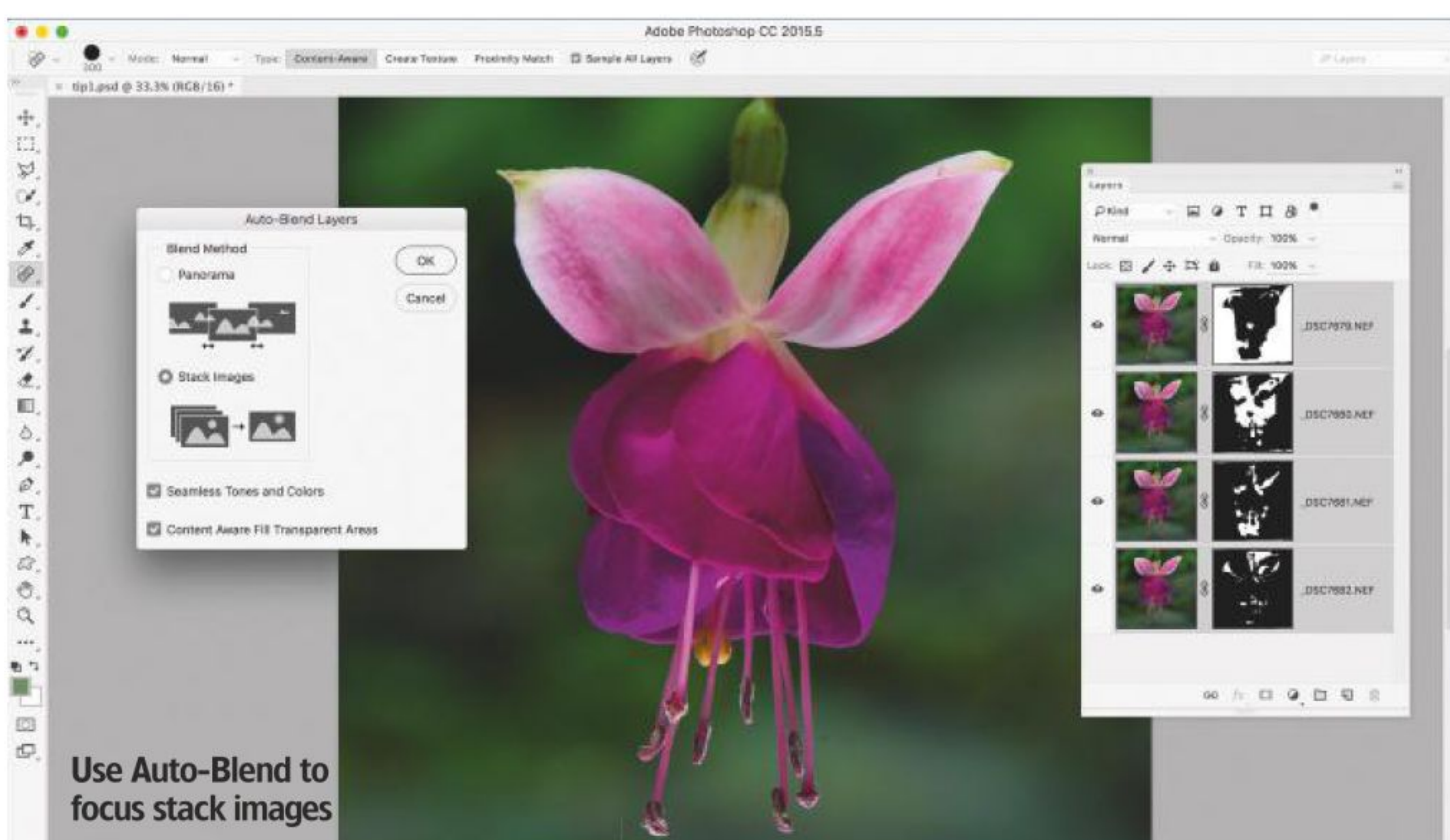
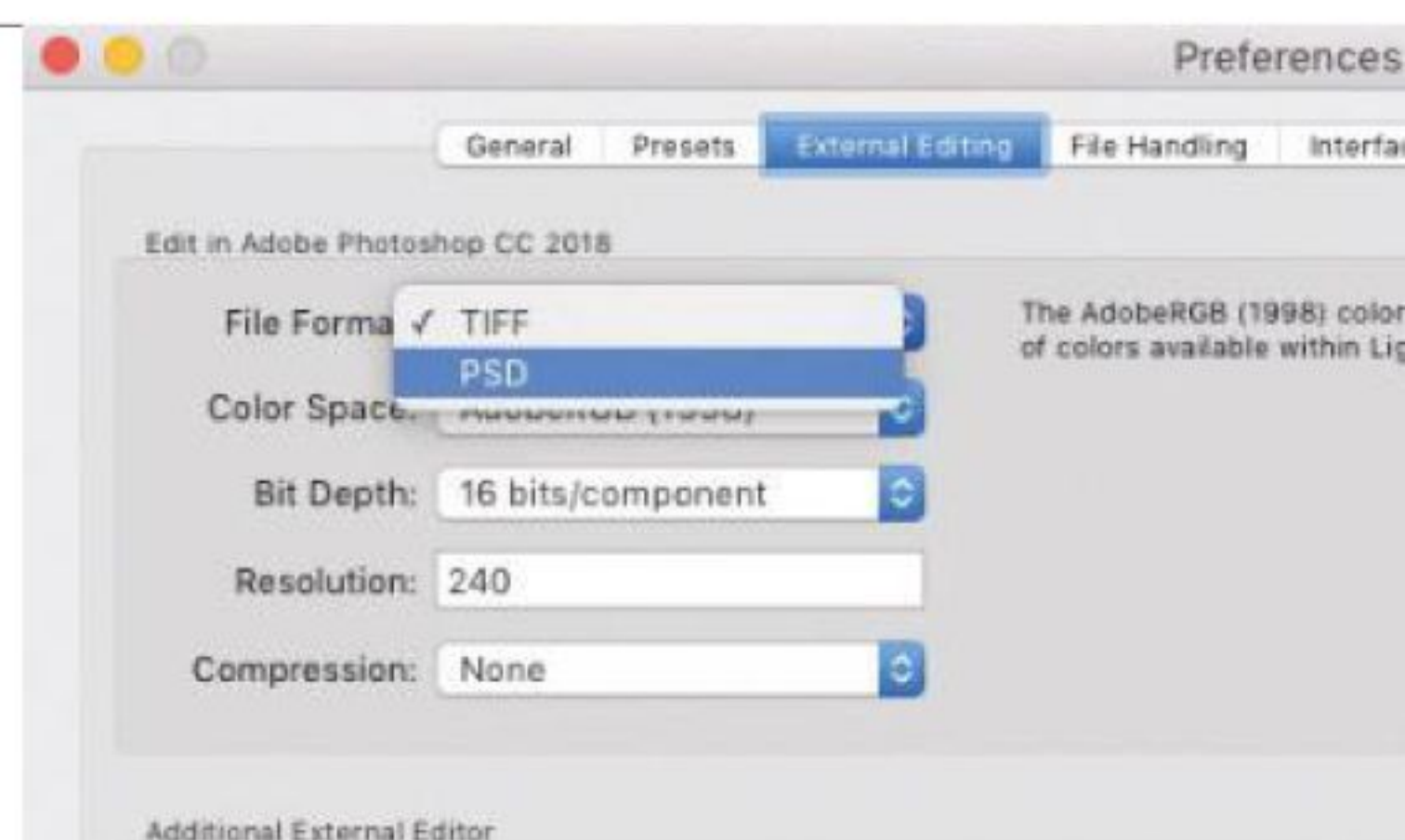
Do not Save As, instead hit Save and close

## 18 Save and close

Once you've finished editing a photo in Photoshop that was originally opened via Lightroom, all you have to do is close and save the image and it'll appear back in Lightroom. Don't use Save As because this will mean Lightroom loses track of where the image is stored. Instead simply click the X to close the image and hit Save (or use Cmd/Ctrl+S).

## 17 Set format preferences

By default the format Lightroom chooses when sending files to and from Photoshop is set to Tiff. Tiffs support Photoshop layers, but you can change the default to PSD instead if you like. Simply go to the External Editing tab in the Lightroom Preferences dialog. You can also choose a colour space and bit depth here.



Use Auto-Blend to focus stack images

## 19 Focus stacking workflows

Focus stacking lets you expand depth of field by combining several photos – each one taken with a slightly altered focus point. Begin by selecting the set of focus-shifted photos in Lightroom and make any tonal edits you like to the set. Right-click and Edit in> Open as Layers in Photoshop. Once open, select all the layers and go to Edit>Auto Align then Edit>Auto-Blend.

## 20 Synchronise folders

If you find that Lightroom hasn't imported some of the photos in a specific folder – perhaps if you've opened files separately to edit individual photos directly in Photoshop – then you can right-click the folder in Lightroom and choose 'Synchronise Folder'. Lightroom will automatically search the folder for any missing files and import them for you.





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# Testbench IN THE FIELD

The lonely church at  
Saksun, Streymoy Island,  
is sheltered on each  
side by steep mountains  
Pentax 24-70mm f/2.8,  
1/400sec at f/11, ISO 200





# Fearless in the Faroes



## At a glance

- £1,600 body only
- 36.4MP full-frame sensor
- ISO 100-204,800
- 5-axis Shake Reduction II system
- Dustproof and weather resistant
- 3.2in, flexible-tilt LCD screen

Pentax's first full-frame DSLR may often be overlooked by landscape photographers but, as **Matty Graham** discovers, this ultra-tough beast is perfect for a trip to the rugged Faroe Islands

Pentax had a tricky job on its hands when launching the K-1 back in 2016. The full-frame market has always been a congested space and the 'big two' of Canon and Nikon have enjoyed years of leading the market with tried-and-tested DSLRs from the 5D and D800 (latterly D850) line-ups. Plus, the emergence of Sony's acclaimed mirrorless A7 series added further traffic and choice. However, it could be argued that the lack of expectation on the brand freed up the R&D designers at Pentax to throw off the shackles and try adding some genuinely new features to its first full-frame DSLR.

Pick up this camera and the first thing you'll notice is its weight and bulk. Users of ultra-lightweight mirrorless cameras may want to hit the gym for a few weeks before using the K-1 as it tips the scales at 1,010g, making it heavier than the Canon EOS 5D Mark IV (890g) and the Sony Alpha 7R III (657g). Put simply, the magnesium-alloy K-1 is built like a tank, and that's a good thing, especially when you're heading to the Faroe Islands – a group of small islands in the middle of the North Atlantic, roughly halfway between Scotland and Iceland. A place where you can experience rain, snow and sunshine in one hour, let alone one day, the Faroes are a landscape shooter's dream. It's the ultimate destination for testing a camera like the K-1, with its 87 weather seals and temperature protection that allows for operation down to -10°C. This harsh landscape is no place for a flimsy plastic camera that runs out of battery in a couple of hours.

## Competitive specifications

The K-1 is two years old now and although the K-1 Mark II was recently released (see AP 9 June), there really wasn't that much new on the updated camera (see 'What's new with the

Mk II?' overleaf). So, for a camera that's been around a while already, the specifications of the K-1 still impress as much as they did when the camera was released. At the heart of the Pentax is a 36-megapixel full-frame CMOS sensor. Measuring 36x24mm, the sensor has no optical low-pass (anti-aliasing) filter, which will result in sharper images at the increased risk of moiré. This puts the K-1 well ahead of the similarly-priced Canon EOS 6D Mark II (26.2MP) and 24MP Nikon D750. Obviously, the Pentax K-1 can't match the Nikon D850 (45MP) or Canon's EOS 5DS R (50MP), but then it has a much lower price tag, and if you do need bigger files, you can take advantage of the Pixel-Shift Resolution feature. Simply place the K-1 on a tripod and the camera can capture four images, shifting the sensor by a single pixel for each exposure before compiling

the multiple shots into one 175MB raw file. In fact, this is a good time for the reality check that the K-1 currently retails for around £1,600. That's an ultra-competitive price for such specifications and resolution. Granted, most dealers now stock the Mark II, which is around £100-£150 more expensive, but that's still way, way more affordable than comparative models from other brands.

So, the K-1 is wallet friendly, but the spec sheet delivers even better news. The K-1 offers a built-in five-axis image-stabilisation system, meaning every lens you pair with this camera benefits from the technology and helps you capture sharper images, with less risk of blur – again, this is something missing from Canon or Nikon DSLRs. What's more, one of the most interesting features employed by the Pentax designers is the cool 3.2in LCD, ➤



Gjogv's colourful houses sport a spectrum of hues on their walls and roofs  
Pentax 24-70mm f/2.8, 1/50sec at f/8, ISO 100

ALL PICTURES © MATTY GRAHAM



# Testbench IN THE FIELD

which is manoeuvrable, thanks to innovative stilts that suspend the LCD. In the field, this system is great for positioning the screen exactly where you want it to be and is far more useful than a fixed LCD. The monitor unit features Air Gapless technology, meaning it has special resin layer applied between the protective panel and the LCD, which Pentax say cuts down on reflections. I certainly didn't have any problem viewing the monitor on the few occasions in the Faroes when the clouds parted and the sunshine hit the LCD. However, there is one niggle, which is that the monitor is not touch-sensitive, so users have to rely on command wheels and d-pads rather than being able to simply swipe or press with a finger like the Canon EOS 5D Mark IV.

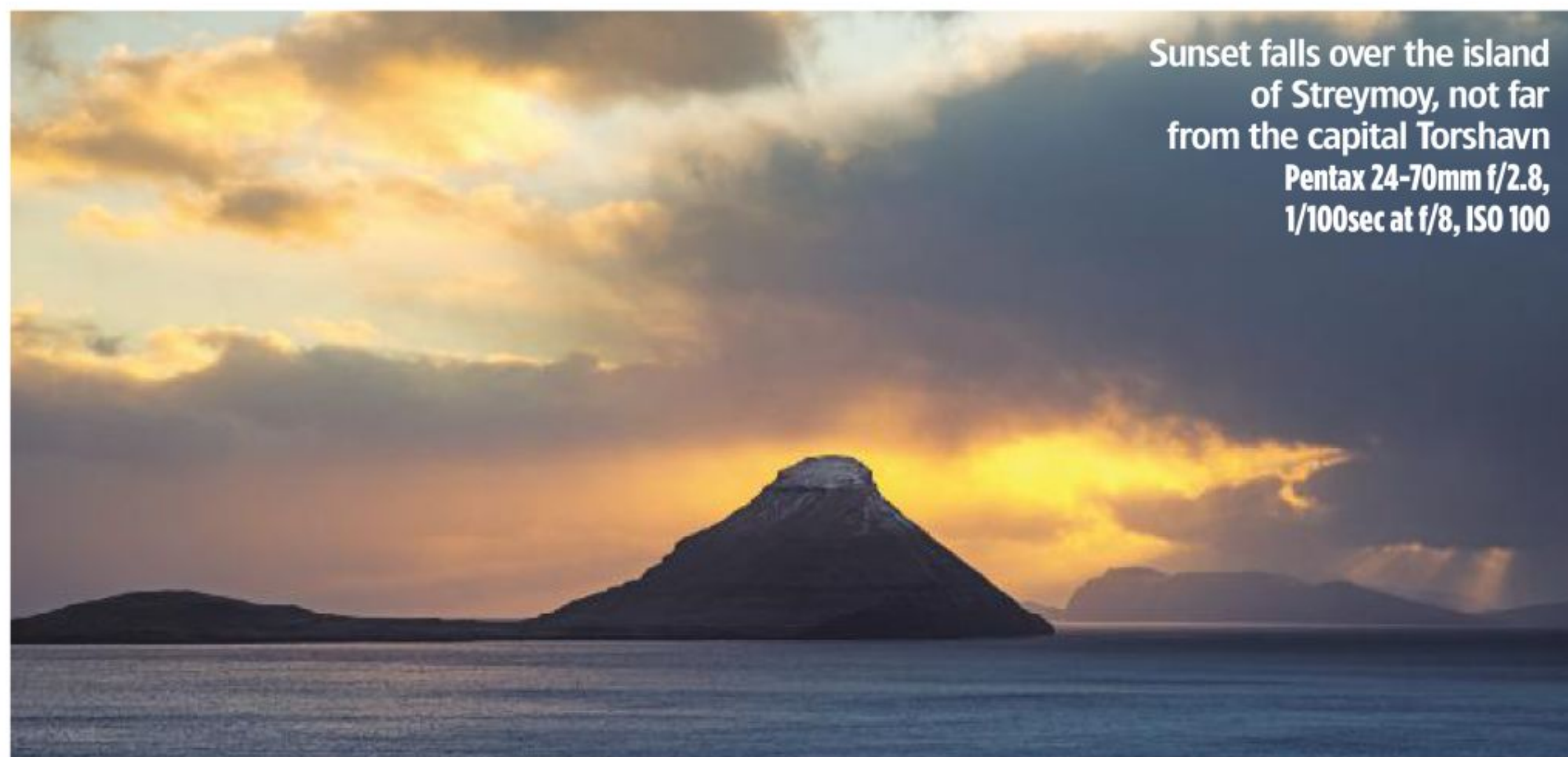
During my trip to the Faroes, I got caught up in endless snowstorms and plenty of rain, so it was reassuring that the body of the K-1 is weathersealed, and the camera's bulk enabled me to get a firm grip, particularly when I was heading up mountains trying to traverse a rugged stretch of coastline. When paired with a typically fast aperture lens (I used the Pentax 24-70mm f/2.8 for the majority of my photography), the weight of the camera helps balance out this big glass so it doesn't feel top heavy and pull forward while around your neck. Of course, you don't want to be holding it all day as it's heavy, but when you do, it feels nice and safe in the hand and I certainly didn't mind using it in snow or rain. I'm sure it isn't, but it

feels pretty indestructible and that's appealing when you're miles from a camera repair shop. To further emphasise the K-1's durability, the shutter unit is rated to withstand 300,000 actuations, reinforcing its credentials as a DSLR suitable for professional use.

## Compromises

While there's lots to admire in the K-1's features sheet, some specifications are frustrating when out in the field. A total of 33 autofocus points is a low count compared to the 61 from the Canon EOS 5D Mark IV or even the 51 from the Nikon D750. That said, in the real world, the autofocus system performs perfectly well for landscape photography – even in low light it can lock on to subjects quickly and accurately. If you are shooting action photography, however, then the system will cause more of a headache, especially when you shoot in bursts, as the K-1 manages a mere 4.4 frames per second – fairly pedestrian compared to the 7fps from the 5D Mark IV or the 6.5fps from the D750. Again, though, for landscape photographers this isn't likely to be a deal-breaker.

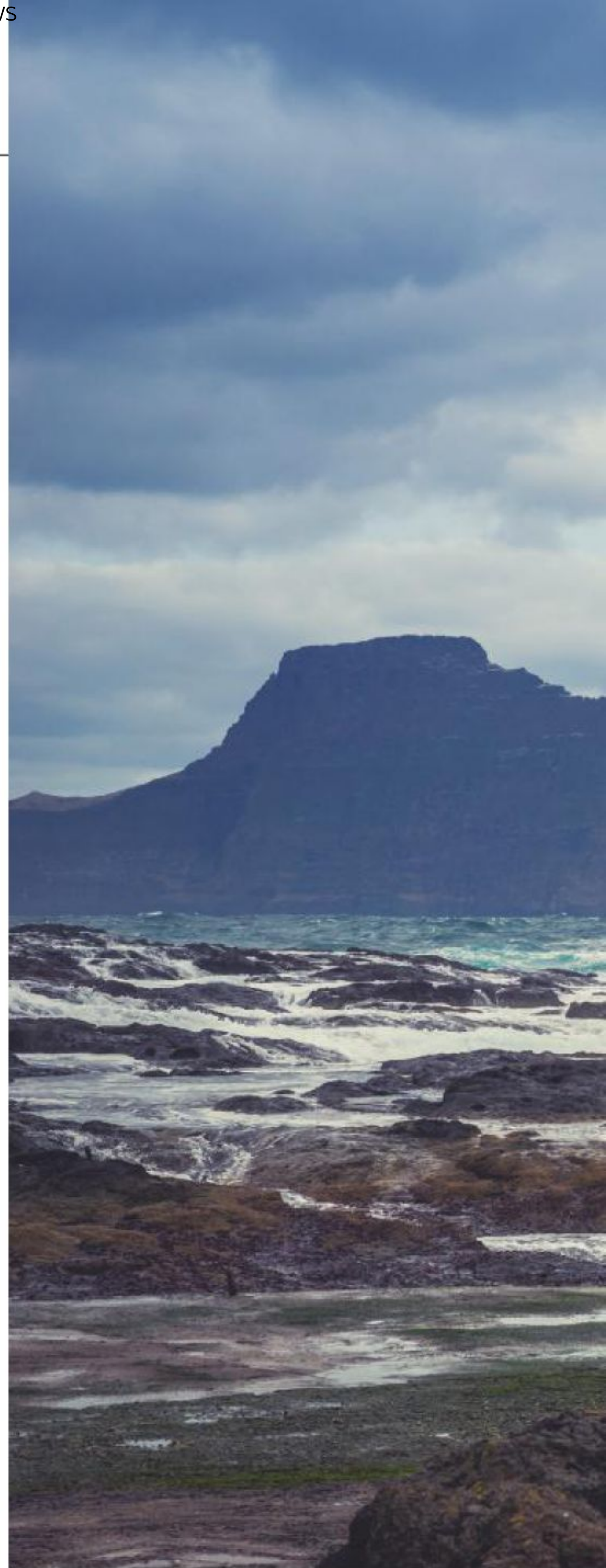
That said, there are still more features that aren't seen on other cameras, and this is where the Pentax designers seemed to have listened very carefully to their customers. For example, there's a number of LEDs (Pentax calls them Operation Assist Lights) to illuminate important areas that photographers need to



Sunset falls over the island of Streymoy, not far from the capital Torshavn  
Pentax 24-70mm f/2.8, 1/100sec at f/8, ISO 100

## What's new with the Mk II?

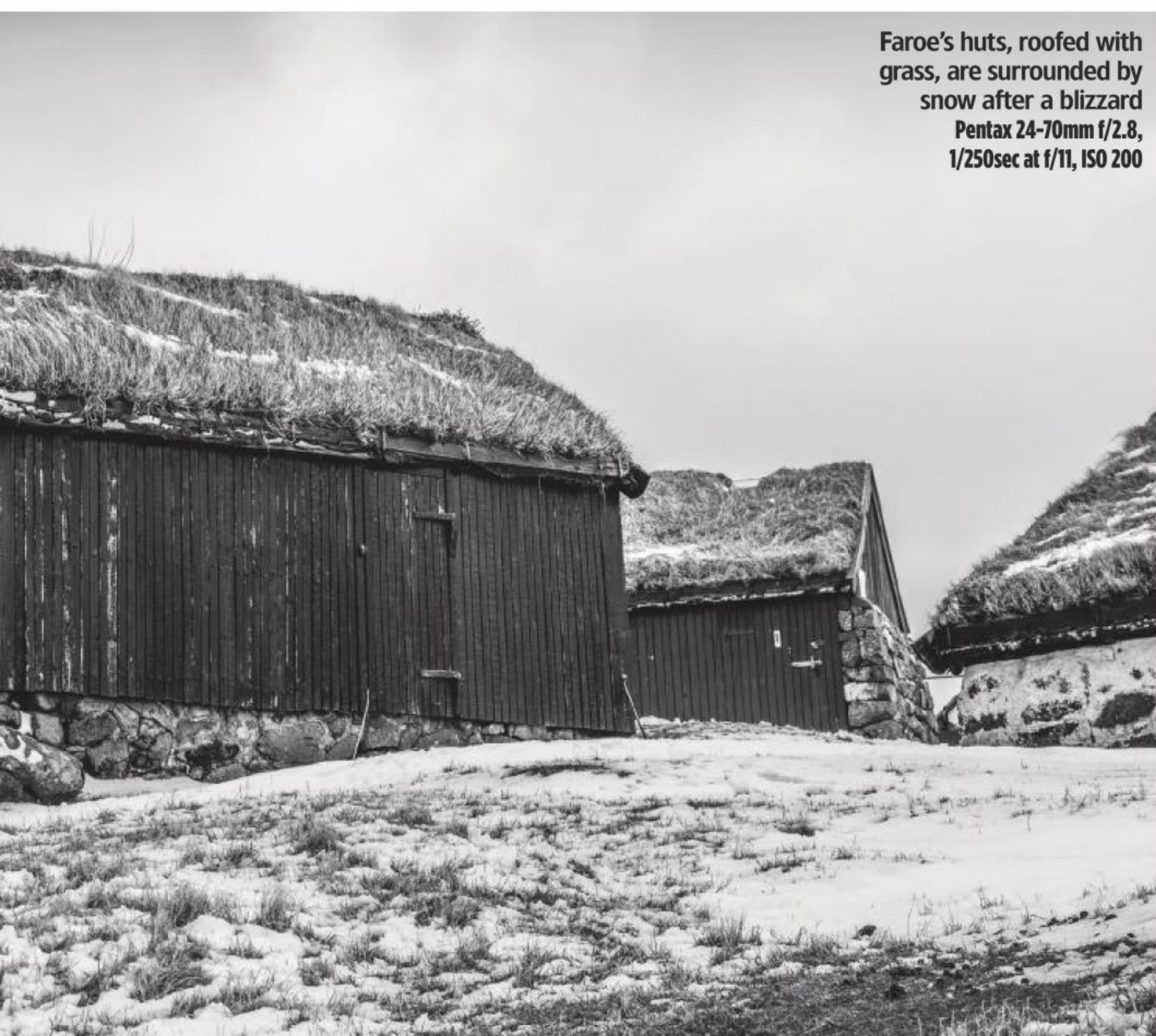
IN JANUARY 2018 Pentax unveiled the K-1 Mark II and, while there are some improvements, an exploration into the spec sheets shows this was more of a refresh of the camera rather than a wholesale evolution. In fact, the new additions are mostly internal upgrades – so much so that K-1 users can actually pay for their camera to be upgraded and rebadged as a K-1 Mark II. Improvements to the camera's autofocus system are present in the Mark II, particularly the AF tracking mode. An accelerator unit boosts the signal to the 36-megapixel sensor which, in turn, helps reduce noise even further and improves overall image quality, but this results in a slight decrease in power duration from the D-L190 battery (670 shots, compared to 760 on the K-1 Mark I). Last, the Pixel-Shift technology has been enhanced to allow multiple captures to be achieved while the camera is in the hand, rather than on a tripod, and the maximum ISO is increased to 819,200 – though few landscape photographers are likely to want to use this feature as they would prefer to stick to lower ISO levels to preserve the finest image quality.







**The rugged coastline near the village of Gjogv, where the surf rolls in high from the turquoise waters of the north Atlantic ocean**  
**Pentax 24-70mm f/2.8, 1/320sec at f/11, ISO 200**



**Faroe's huts, roofed with grass, are surrounded by snow after a blizzard**  
**Pentax 24-70mm f/2.8, 1/250sec at f/11, ISO 200**

see in low light – including the front of the mount so you can line up a lens properly when changing optics in low light, and the memory card slots, so you don't find yourself flapping around with the SD cards.

The LCD Menu display will look a little dated if you are used to Canon or Nikon cameras, but is actually well thought out and is easy to navigate around, especially when you've been using the K-1 for a few days. I encountered a lot of changing light conditions when shooting in the Faroe Islands, so I appreciated how easy it was to dive in and change exposure settings quickly. Landscape photographers are likely to spend a little more time to set up custom settings so they can work even quicker and the main dial arrangement also aids the speed of operation. The exposure mode dial and the command dial are nothing new, but the third 'Smart Function' dial is the key to this rapid operation, which enables photographers to quickly select options like HDR, Wi-Fi, Drive mode, Exposure Compensation or ISO at the turn of the wheel. In the field, you have to keep reminding yourself that these options are literally at your fingertips rather than searching through the Menu screens.





# Testbench IN THE FIELD

## ➤ A system to grow with

Landscape photographers who also like to shoot when darkness falls will appreciate the Astrotracer mode found on the K-1. The mode works by utilising the technology of the GPS and electric compass to move and tilt the sensor during a long exposure. This results in stunning long-exposure night images with sharp stars in the sky, rather than the unattractive blurred trails you'd get from a standard-sensor camera. What's more, the mode is versatile – you don't have to do much setting up with the camera and this advanced feature means you don't need any extra equipment (such as an equatorial telescope) to capture views of celestial sights, so it actually saves you money. Unfortunately, while in the Faroes, cloud cover during the nights meant I didn't get to make the most of this cutting-edge feature.

Photographers considering adding the K-1 to their shortlist when buying a new camera may hear the faint sound of alarm bells when they think about the lens selection at their disposal. It's a common misconception that Pentax has a limited range of optics, so anyone considering the K-1 should know that there are in fact plenty of lenses to choose from. Pentax's own-brand full-frame lenses range from 15mm right up to 560mm, with a raft of versatile zooms and fast-aperture primes in between. Plus, when you then add in all the Pentax-fit lenses available from third-party manufacturers such as Sigma and Tamron, Pentax users are actually spoilt for choice. Given there are plenty of optics on offer, the appeal of the K-1 is further enhanced but the proof of any camera is in the quality of its imagery, so how does the K-1 perform?

## Punching above its weight

Given the bulk of the K-1, it's still no overstatement to say it punches above

its weight when it comes to image quality. JPEGs can be finely tuned, with users able to alter parameters such as saturation and contrast, but serious landscape photographers are likely to bypass the JPEG file format in favour of the editing potential of the K-1's raw files. The K-1 is able to record either PEF raw files, or straight DNGs.

What struck me from my time using the camera in the Faroe Islands was the impressive dynamic range of the files and the low noise, even at raised ISOs. Let's talk about the dynamic range first. In the Faroes, I did take along a number of ND and ND grad filters, but due to the terrain, there were plenty of occasions when I didn't have time to add the adapter ring and slide in the glass. This could have been when I was dodging waves and spray while shooting by the coastline, or when I trekked up the Faroes' highest mountain – a snowy peak called Slættaratindur, where I was more concerned with not slipping down the slopes than getting my exposure balance absolutely spot on. Either way, the dynamic range was a big safety net and the amount of tonal information these files capture is vast.

Images with blown-out skies were rescued thanks to the highlights information in the raw file, and even tricky scenes such as a snowy-white mountain and a darker overcast sky could be balanced out with the shadows and highlights sliders in Lightroom. But the image quality goes beyond simply saving badly exposed images. The ISO levels show low noise, even when I was shooting handheld around the harbour of Torshavn, capital of the Faroe Islands, in low light. Knowing the K-1 won't let you down in this regard gives you a great amount of confidence to work frequently in low light. Colour rendition is also good, and it's worth noting that the K-1's biggest picture size measures 7360 x 4912 pixels. This is a huge file size that means photographers can

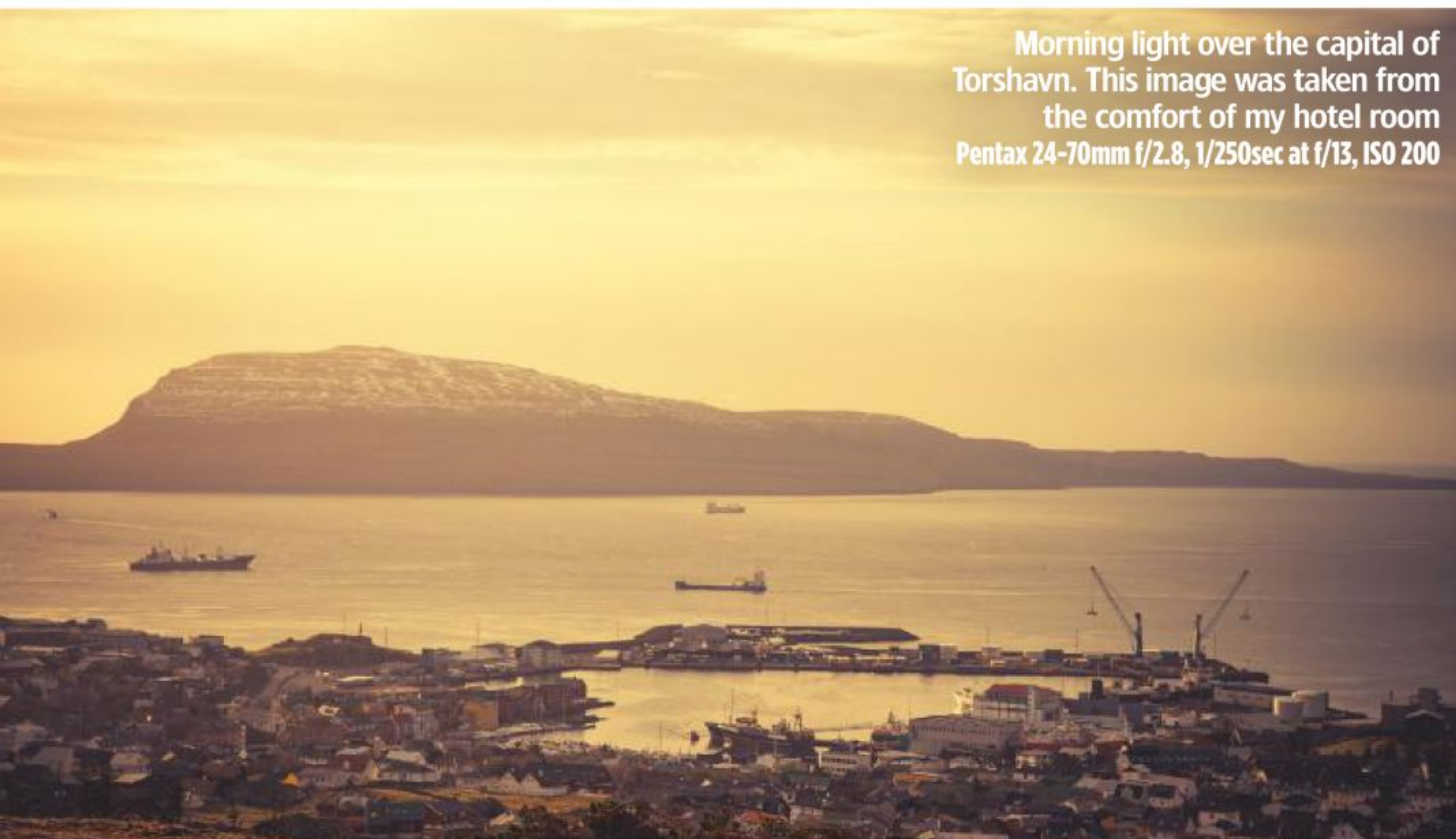
A frozen tarn provided foreground interest for another shot of Saksun Church

Pentax 24-70mm f/2.8, 1/200sec at f/9, ISO 100



**‘Given the bulk of the K-1, it's still no overstatement to say it punches above its weight when it comes to image quality’**

Morning light over the capital of Torshavn. This image was taken from the comfort of my hotel room  
Pentax 24-70mm f/2.8, 1/250sec at f/13, ISO 200







These steps down to the natural harbour provide a strong leading line to direct the viewer's eye  
Pentax 24-70mm f/2.8,  
1/250sec at f/10, ISO 400

create big prints (well in excess of A2) – perfect for landscape photographers who wish to create large prints to sell or exhibit. The large file sizes have a secondary benefit to the photographer, because they allow the shooter to heavily crop an image without affecting image quality. This affords the photographer a second chance at composition if they are not completely happy with their first attempt as taken in-camera.

### More than a one-trick pony

The K-1 is somewhat of an enigma in the DSLR world. On one hand, it boasts a number of innovative features, notably the Astrotracer mode, the LED lights and that quirky LCD stilts design, yet on the other, it does fall behind in terms of burst speed and focus points when compared to its rivals. What can't be argued is the value for money this camera represents – offering big megapixels and doomsday-proof weather and temperature protection, all at a very attractive price point. If you're a photographer who doesn't have any allegiance or dependency on other brands, and are coming into landscape photography looking for a camera that gives you excellent image quality on a sensible budget – as well as being able to take the knocks and beatings of everyday professional use – you'll find few cameras, if any, that are capable of stacking up to the K-1.



**Getting to the Faroe Islands** is easy, with flights from Edinburgh taking just over an hour to reach Vagar airport. Hiring a rental car is highly recommended, although there is a bus service that connects the airport to the capital, Torshavn. To find out more, visit [www.visitfaroeislands.com](http://www.visitfaroeislands.com).



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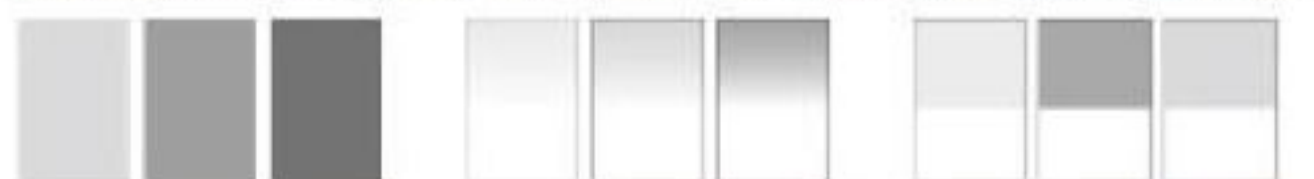


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Tamron's latest telezoom combines impressive sharpness with lovely blurred backgrounds  
 Canon EOS M50, 145mm, 1/500sec at f/4, ISO 100

# Tamron 70-210mm f/4 Di VC USD

Tamron's latest telezoom offers fine optics at an affordable price, and fills an interesting gap in the market. **Andy Westlake** finds out more



For most photographers, a telephoto zoom is one of the first lenses they'll buy after the kit zoom that came with their DSLR. When it comes to upgrading, the choice has generally been limited to mid-range 70-300mm f/4-5.6 lenses, unless you're prepared to spend a four-figure sum on a 70-200mm f/4 or f/2.8. The only exception is Canon's venerable £600 EF 70-200mm f/4 L USM, but this lacks image stabilisation (and the IS version is double the price).

Tamron has spotted this gap in the market, and moved to fill it with the new 70-210mm f/4 Di VC USD, which is available for Canon and Nikon DSLRs. It's designed for full-frame, but

also works on APS-C/DX cameras, giving a 105-315mm-equivalent zoom range. While not part of the firm's premium SP range, it still includes a slew of attractive features, yet has been launched at a keen price of £699.

## Features

In essence, the 70-210mm f/4 Di VC USD is like a scaled-down version of Tamron's excellent SP 70-200mm f/2.8 Di VC USD G2. It uses an internal-zoom, internal-focus design, meaning the length and therefore balance of the lens never changes. An ultrasonic-drive autofocus motor enables full-time manual focus, while the optical image stabilisation

(or 'vibration compensation') promises four stops of benefit.

Examining the optical construction, it's clear that the 20-element, 14-group formula is closely related to its big brother's 23-element, 17-group design. This f/4 lens uses fewer special elements, though, with three low-dispersion (LD) glass elements to minimise chromatic aberration. But that's only to be expected – smaller-aperture designs require less complex corrections.

With a minimum focus distance of 0.95m, the lens is capable of a very respectable 0.32x magnification for close-ups. The aperture diaphragm uses nine curved blades to







Some vignetting is clearly visible when shooting at f/4  
Canon EOS 5DS R, 145mm,  
1/2000sec at f/4, ISO 100

➤ give an almost perfectly circular shape for attractive bokeh, and stops all the way down to f/32. Filter users will find a 67mm thread around the front element, and a petal-type hood is included in the box.

For extra reach, the 70–210mm can be paired up with Tamron's 1.4x and 2x teleconverters, giving 100–300mm f/5.6 and 140–420mm f/8 combinations, respectively, for £450 and £500. Just bear in mind that only recent high-end cameras are likely to focus satisfactorily with the latter. The lens is also compatible with Tamron's Tap-in Console, which allows detailed autofocus fine-tuning and enables future firmware updates.

### Build and handling

As befits its mid-range status, the 70–210mm is constructed from high-quality plastics. At

176.5mm long and 76mm in diameter, it's pretty much exactly the same size as Canon and Nikon's 70–200mm f/4 designs, while its 859g weight is near-identical to the Nikon, but some 100g more than the Canon. This means it's rather larger than an average 70–300mm f/4–5.6, but considerably more manageable than a 70–200mm f/2.8, which would typically weigh in at 1.5kg.

The barrel employs moisture-resistant construction, including a rubber seal around the mount that compresses against the camera body to stop rain getting inside. You'll find the usual set of controls, with large zoom and manual-focus rings joined by switches on the side to control the autofocus and image stabilisation. It doesn't come with a tripod foot, but it doesn't really need one. Tamron offers one as an optional extra, which even has an

## ‘The lens employs moisture-resistant construction’

Arca Swiss-compatible tripod plate built-in, but at £109 I'd probably give it a miss.

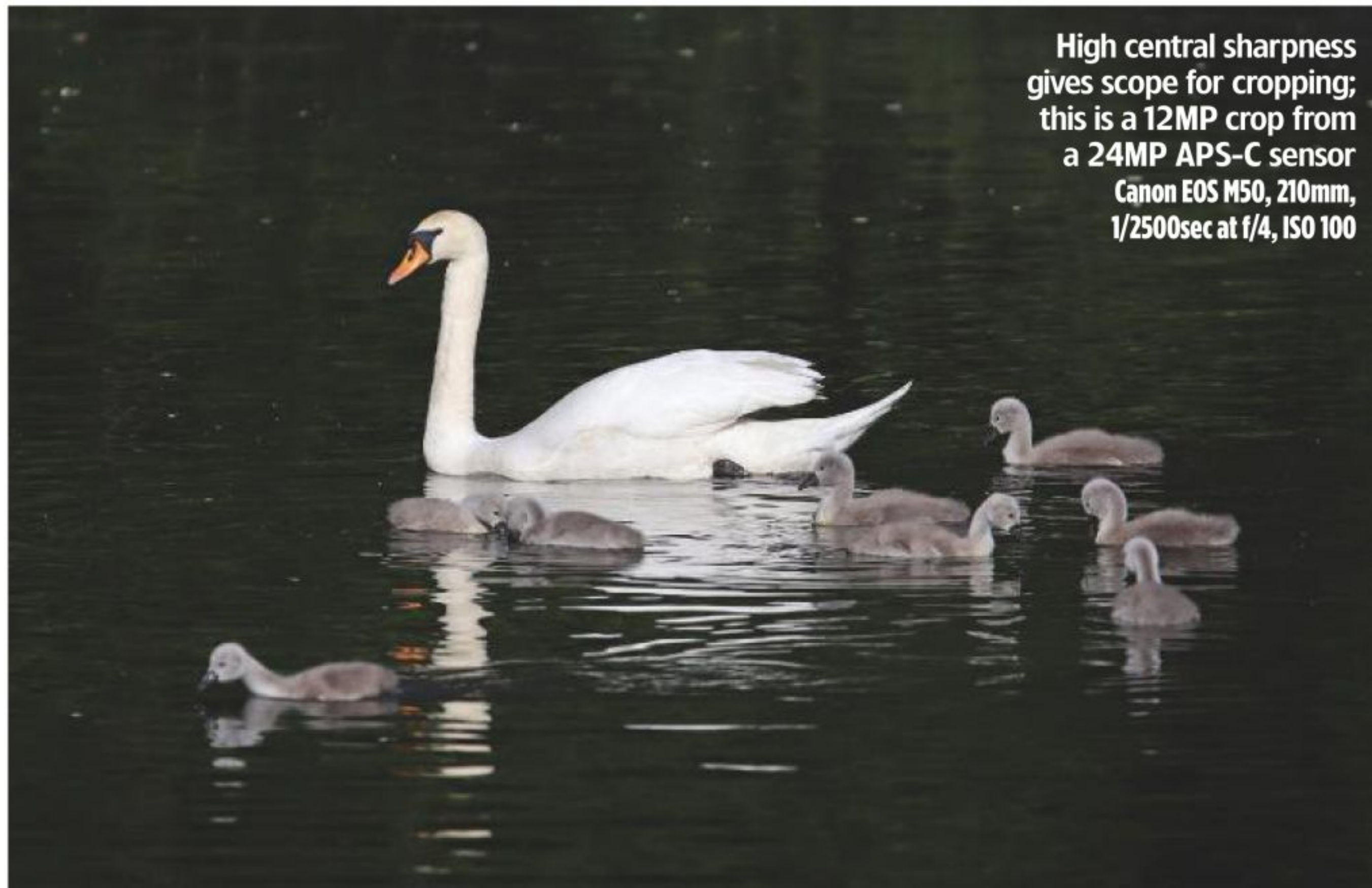
Unlike conventional 70–200mm f/4 lenses, the zoom ring is positioned right at the front of the barrel, with the manual-focus ring closer to the camera. I didn't like this design very much: the centre of gravity is positioned towards the centre of the barrel, so the focus ring naturally nestles into your hand. As a result, I often found myself inadvertently refocusing when I really wanted to zoom. What's more, the zoom ring becomes obstructed and impossible to turn when the lens hood is reversed.

While a lens this size feels naturally more at home on larger cameras, the fact that you naturally support its weight with your left hand means it handles satisfactorily on smaller bodies, too. I used it on the minuscule Canon EOS M50 via the Canon EF-EOS M adapter and found it worked surprisingly well.

### Autofocus

With its ring-type ultrasonic motor, the 70–210mm f/4 goes about the business of autofocusing in a quiet and unobtrusive fashion. In general it's accurate, too, although of course you have to be aware of the very limited depth of field, especially at longer focal lengths. It's crucial to position the camera's focus point in exactly the right place in the frame.

On the EOS 5DS R test body, however, I found that if the lens started off obviously out of focus, it was prone to hunting, overshooting and ultimately failing to find the mark. This isn't



High central sharpness gives scope for cropping; this is a 12MP crop from a 24MP APS-C sensor  
Canon EOS M50, 210mm,  
1/2500sec at f/4, ISO 100





This shot illustrates the lens's impressive close-up capability Canon EOS M50, 210mm, 1/2000sec at f/4, ISO 800

entirely unusual for telephoto zooms on DSLRs, but could result in some missed shots. If outright AF speed and reliability is crucial to you, however, you'll probably be better off with the camera manufacturers' equivalents.

### Performance

Looking at our Image Engineering MTF tests conducted on the 50MP full-frame Canon EOS 5DS R, you might predict the 70-210mm to be a patchy performer: sharp in the centre but poor in the corners. However, in the real world, things aren't that bad. At least in part, those low measurements reflect curvature of field, which means the corners are slightly out of focus when shooting a flat test chart. This effect tends to be less problematic with real-world images, where the corners of the frame will often fall outside of the depth of field anyway. It's also far less of a problem on cameras with the smaller APS-C sensor, where a £600 lens is more likely to be found.

In reality, the lens is a fine performer. It's exceptionally sharp in the centre of the frame, and this zone of sharpness extends right across the APS-C sensor when shooting at f/4, and a decent way towards the edges of full-frame. Distortion is kept very low, and while vignetting is visible at f/4, it's rarely objectionable, and gone by f/5.6. Chromatic aberration is effectively suppressed: you'll see a little colour fringing towards the corners in JPEGs from Canon cameras, but most Nikon DSLRs will correct it automatically, and it's a simple one-click fix in raw processing. As a result, images look clean directly out of the camera.

Tamron's image stabilisation is pretty effective, kicking in on a half-press of the shutter button to give a rock-steady viewfinder image. It was able to shoot at shutter speeds as low as 1/20sec at 70mm, or 1/60sec at 210mm, and still get sharp results more than half the time. This counts as a gain of about three stops compared to shooting with VC turned off.

## Verdict

It's always refreshing to see a third-party lens maker venture into new ground, and with the 70-210mm f/4 Di VC USD, Tamron has spotted a gap in the market and made a genuinely interesting alternative to the 70-300mm lenses that Canon and Nikon offer as upgrade options from their entry-level telezooms. It strikes a very attractive balance between image quality, robustness and portability, making it a particularly tempting option for users of mid-range APS-C DSLRs such as the Canon EOS 80D or Nikon D7500.

Unsurprisingly, this lens isn't quite as stunning as its f/2.8 sibling, but it comes pretty close, given that it costs less than half the price. Indeed, my main gripe is that the front-mounted zoom ring compromises handling. If you can live with that, though, it's a great choice for enthusiasts who value image quality over telephoto reach.



### Data file

**Price** £699  
**Filter diameter** 67mm  
**Lens elements** 20  
**Groups** 14  
**Diaphragm blades** 9  
**Aperture** f/4-f/32  
**Minimum focus** 0.95m  
**Length** 176.5mm  
**Diameter** 76mm  
**Weight** 860g  
**Lens mount** Canon EF, Nikon F

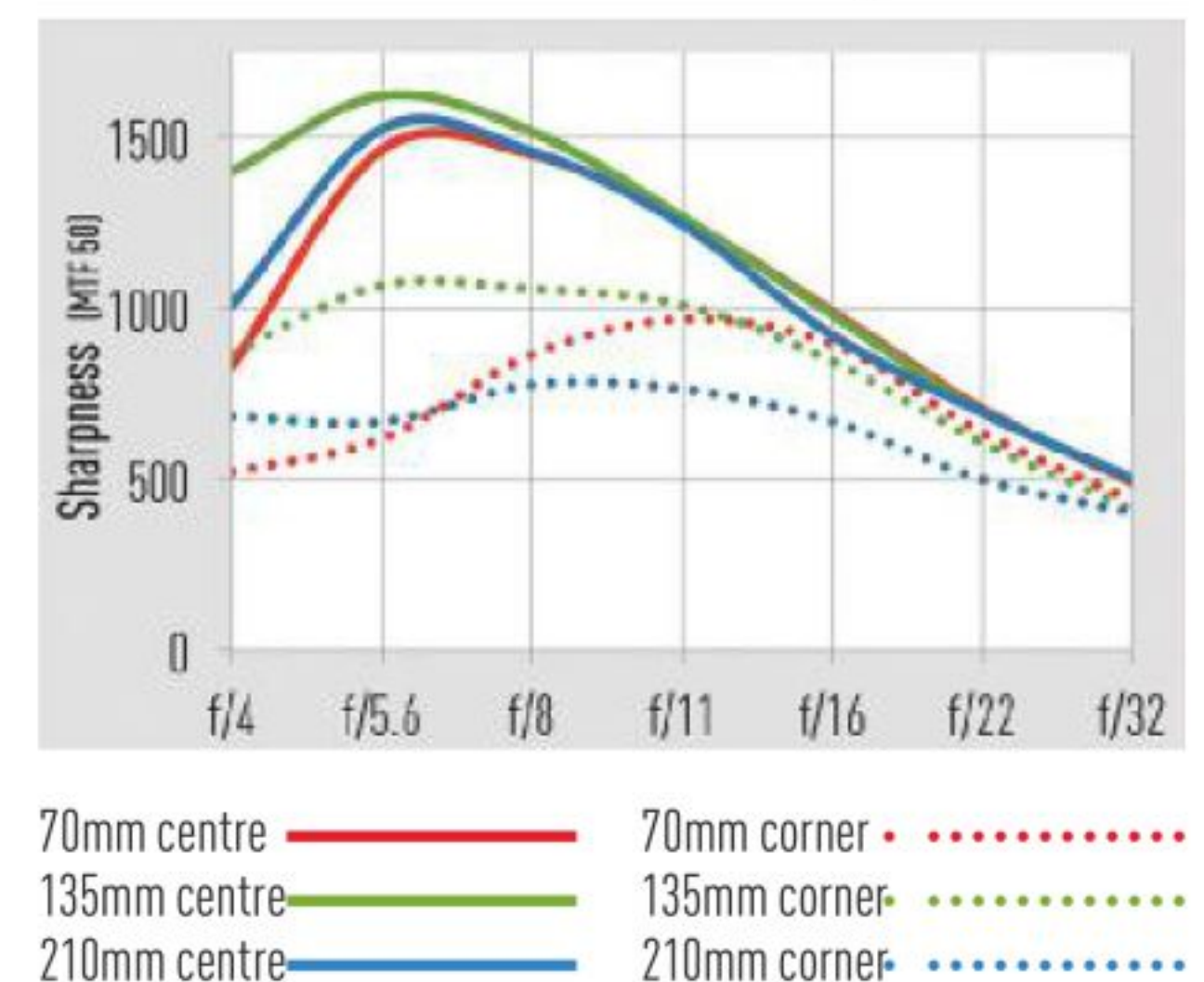
**Amateur Photographer**  
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**Recommended**



## Tamron 70-210mm f/4 Di VC USD

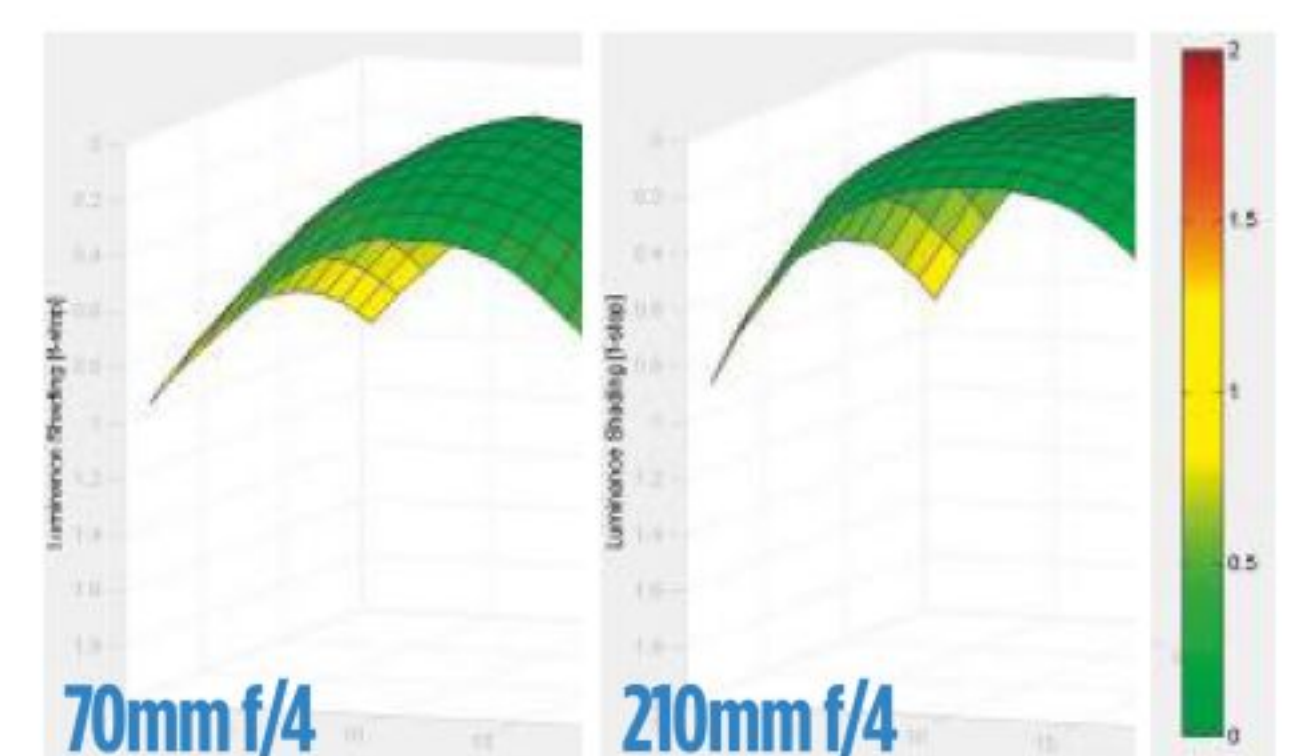
### Resolution

Tested on the 50MP full-frame Canon EOS 5DS R, the lens reveals itself to be extremely sharp in the centre of the frame, especially when stopped down to f/5.6. The corners aren't as great. However, curvature of field means that they are slightly out of focus in our chart testing. The best performance is seen in the middle of the zoom range.



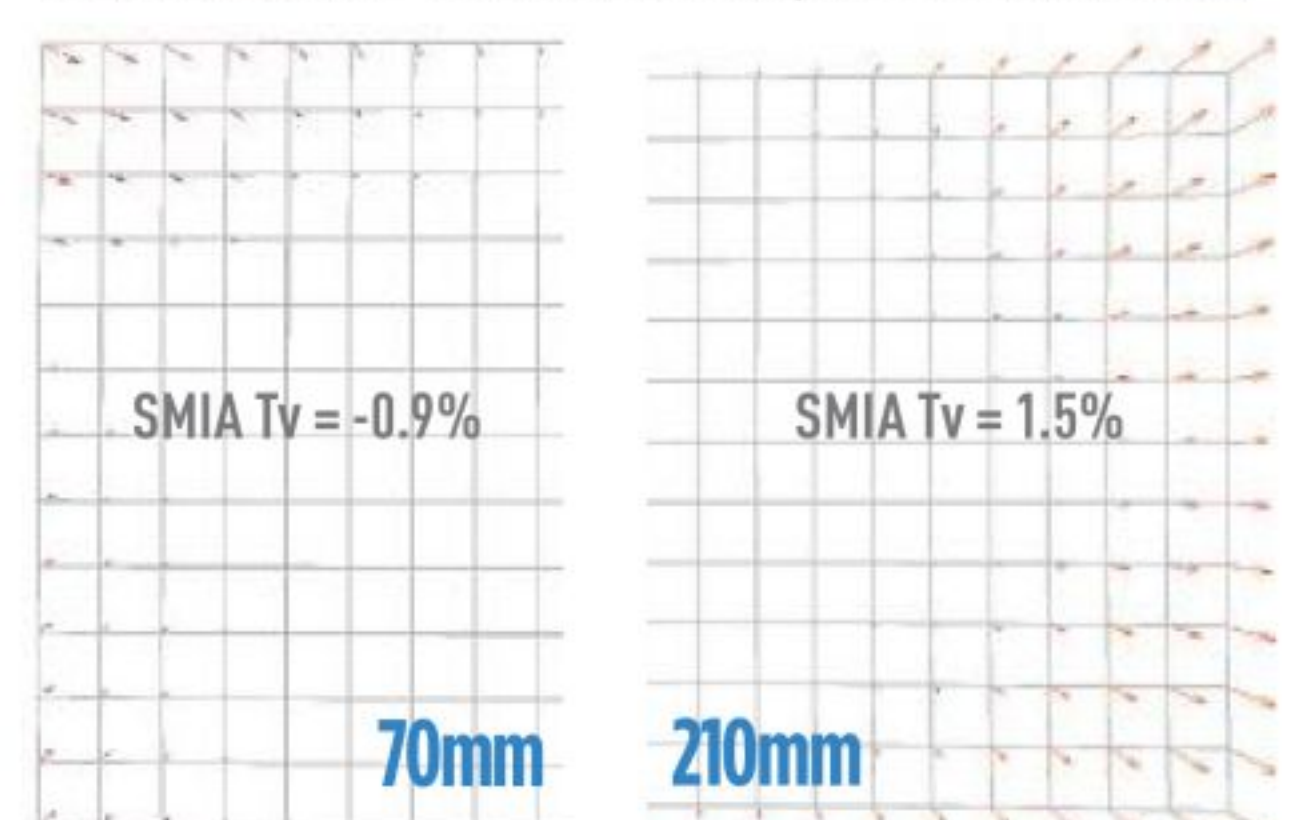
### Shading

Some vignetting is visible at all focal lengths when the lens is shot wide open using a full-frame camera, but it disappears on stopping down to f/5.6. The corner darkening effect is slightly more abrupt at 70mm, but even then, it's not particularly problematic in real-world images. On APS-C cameras, you simply won't see it at all.



### Curvilinear distortion

The 70-210mm shows typical distortion characteristics for a telephoto zoom, with mild barrel distortion at the 70mm end, turning to pincushion at 210mm. It's not excessive and simple enough to correct in software. It's also far less marked on APS-C cameras compared to full frame.





# Manfrotto Lumimuse 8 Bluetooth

**Andy Westlake** ponders the value of an iPhone-controllable LED light

● £130 ● [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Manfrotto's Lumimuse range of compact on-camera LED lights first appeared three years ago, and we like them a lot for providing good-quality light in a portable package. They come in three sizes, with three, six or eight LEDs, for £50, £75 and £105, respectively. Now, Manfrotto has updated the top-end model by adding Bluetooth, which allows you to control the light's output from an iPhone using the free Lumimuse app (unfortunately, there's currently no Android version).

Aside from Bluetooth, this light is identical to the standard Lumimuse 8. At 87x60x25mm, it's small enough to carry around all the time, thanks to its built-in rechargeable battery and use of surface-mount LEDs. It weighs 140g, but still feels nicely made with a sturdy casing. A large button on the side turns the light on and off, and steps through four brightness levels. But holding this button down now also fires up the light's new trick: Bluetooth connection to an iPhone. My first reaction to this feature was 'cool!', swiftly followed by 'why?'. If you have a light on top of your camera, surely it's easier to control it directly, rather than dig out your phone?

The answer lies in the functionality of the Lumimuse app. First, it gives continuous control over the light's brightness, notionally down to 1% output, allowing finer balancing of your lighting. Second, it allows control of multiple lights: not just additional Lumimuse 8s, but also Manfrotto's more-powerful Lykos Daylight and BiColour units when fitted with Bluetooth adapters. Third, you can adjust them all while visualising the effects live using your iPhone's camera, if you wish. This might sound useful only if you're planning on shooting with your phone, but it's just as handy if you want to configure a multi-light set up while observing the effects with your camera in live view.

## Verdict

Manfrotto's Lumimuse 8 Bluetooth is a fine little LED: it's compact and gives excellent light quality. Impressively, the LEDs show absolutely no change in colour over their entire brightness range. Using my Sony Alpha 7 II and Adobe Camera Raw, I measured their colour temperature as 6000K; reasonably close to the 5500K specified on the box. There's no green or magenta shift, and all the shades on an X-Rite Colour Checker Passport test target were rendered accurately. The iPhone control is a handy option, especially with multi-light set ups. However, if you're just using a single light on your hotshoe, the cheaper non-Bluetooth version makes more sense.

## USB charge

The built-in Li-ion battery is charged through a Micro USB port, which has a small push-in rubber plug that you'll lose instantly.

## One-button control

A single button on the side is used to turn the light on or off, change brightness and activate Bluetooth.

## At a glance

- Compact eight-LED light
- Variable brightness
- Built-in rechargeable battery
- iPhone control via Bluetooth



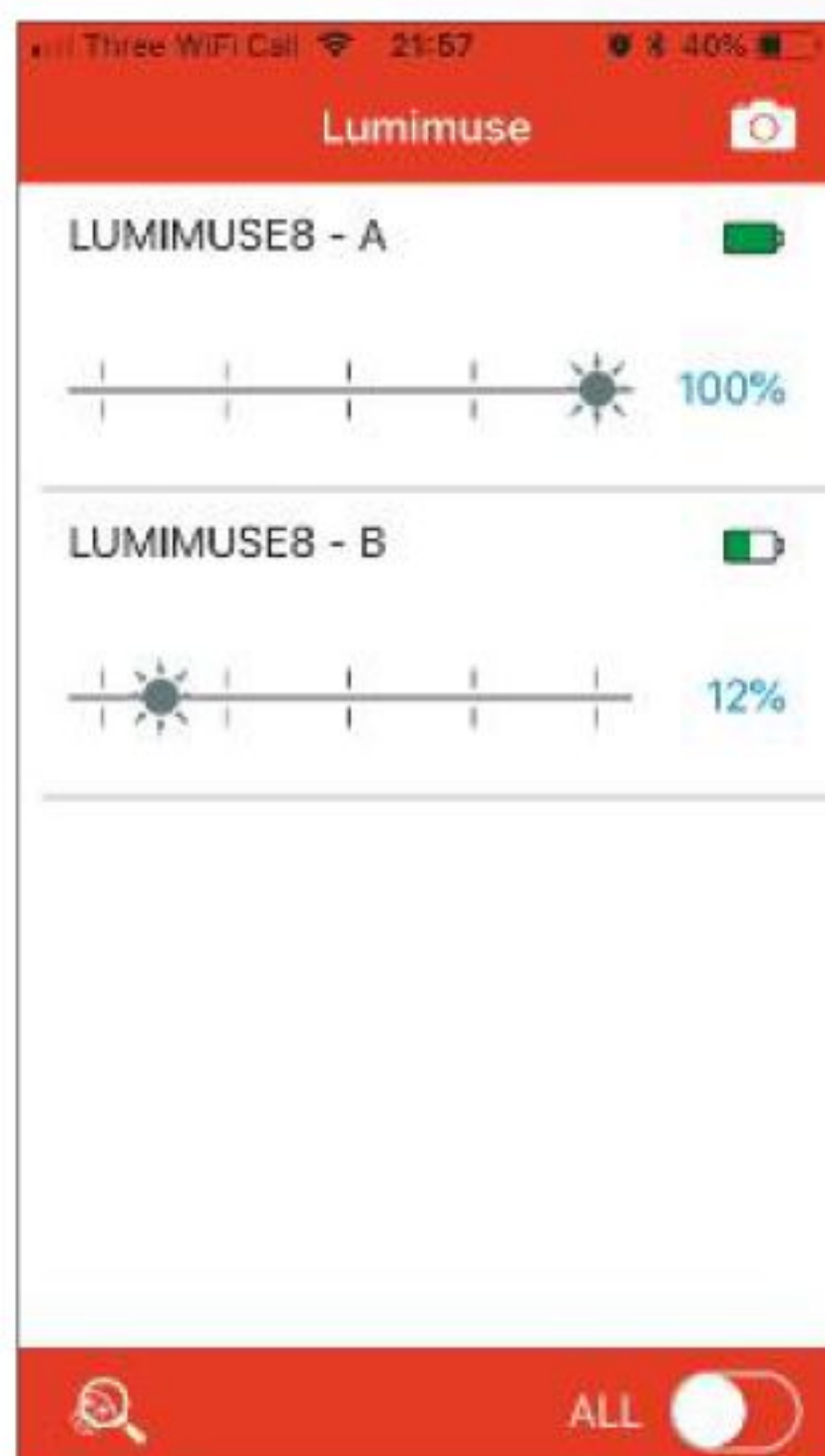
## Dual mount

The small non-articulating mount will slide onto your camera's hotshoe, and has a standard 1/4in tripod thread, too.

## Clip-on filters

A diffuser filter and two strengths of warm-up come in the kit. They're attached using a clip-on mount that fits neatly into the same protective case.

**Multiple lights can be controlled at the same time using the Lumimuse iPhone app**



## EXTRA FILTER KITS

Additional colour filters are available to fit the Lumimuse 8 Bluetooth. The Classic Filter Kit includes red, green, blue and orange filters for applying creative lighting effects, while the Portrait Filter Kit has a number of additional colour-correction filters. Both cost £17.





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**QAP CODE: 15PK**



# Ask the Wexperts

Looking for a new camera or accessory and need some advice? The experts at **Wex Photo Video** are here to help. Contact us at [ap@ti-media.com](mailto:ap@ti-media.com) or on Twitter at [@AP\\_Magazine](https://twitter.com/AP_Magazine) and [#AskAP](https://twitter.com/AskAP)

## Which camera strap should I buy?

**Q** I've been a keen photographer for a while now and have got to the point where I end up taking my camera everywhere with me so that I never miss a shot. I often wear my camera – a Sony Alpha 7 II – just with the strap, rather than putting it in a bag. I only have the original camera strap and was wondering if you can recommend something more comfortable and secure for wearing the camera for long periods of time? I'm happy to spend up to £70 to get the right camera strap.

**Alan Stennett**

**A** It is very important to find the right camera strap for you, as the right strap can make the difference between wanting the camera at your side or deciding to leave it at home or in the car. However good the specification and reviews of a strap are, it is important to remember that every human body is different so if you can, visit one of our Wex Photo Video stores to find your perfect fit. For comfort and ease of use, we would recommend the BlackRapid Curve Breathe. This strap has a wide and comfortable shoulder pad which is made of moisture wicking mesh and foam to ensure your comfort even when it's getting a little warm. It is worth keeping in mind that this cross-body strap works best for right-handed photographers.

The BlackRapid Curve Breathe has a wide shoulder pad

## Suitable camera for adventure holiday

**Q** I have used a full-frame body my whole photographic career and am about to set out on some travels with my other half. We're going to go on a bit of an adventure (hiking, kayaking, etc.) and won't be carrying much baggage. I want to document the trip but am not quite sure what the best camera would be. We are quite outdoorsy people so feel that some sort of action camera but with manual control would be a big positive. I have a budget of up to £500.

**D Taylor**

**A** The important thing to remember is to take a camera that you will enjoy having with you at all times and don't have to worry about too much. Many camera brands make 'tough' cameras or 'action' cameras that are built with a hardened scratchproof body, often waterproof, and sometimes have inbuilt features for logging location and environmental factors. It is worth thinking about all the places you are looking to visit so that you can tailor your camera to the activities you plan to do.

## Our experts suggest



### GoPro Hero 6

This tiny action camera takes up little to no room on your travels and can record up to 4K 60p and 240p in full HD for beautiful slow-motion movies. The GoPro's mounting system is universal across their platform, meaning you can get plenty of mounts to suit every activity from kayaking to skydiving, and they are widely available all over the world. A built-in touchscreen makes navigating the menu system far easier than on previous models and you can even shoot 12MP raw stills with the ultra-wide lens.

£399

- Waterproof without housing up to 10 metres deep
- High-quality 4K 60p video with 240p slow motion
- Mount system available worldwide



### Olympus TG-5 Tough

This ultra-tough compact is shockproof to 2.1m, crushproof to 100kg, freezeproof to -10°C and waterproof down to 15m, making it a hardy companion for even the toughest trips. The 12MP backlit CMOS sensor produces fantastic results even in low-light conditions and underwater. Anti-fog glass fronts the 4x optical zoom lens and you can record up to 4K 30p with a high frame-rate setting for slow-motion playback. If you want more control you can shoot in raw and even have some manual control.

£379

- Tough, go-anywhere build so you never miss the intense moments
- 12MP backlit CMOS sensor for good images in low light
- 4K 30p high-quality video



### Panasonic Lumix FT7

This versatile, tough compact captures 20.4MP stills and 4K video on its high-sensitivity MOS sensor. A 4.6x optical zoom means you can get close to the action, and as the FT7 is waterproof to 31m, making it suitable for scuba diving, it doesn't matter if you get a little too close. It is also shockproof to a height of 2m and dustproof. A built-in viewfinder makes framing easy even in bright sunlight and the 4K Photo mode (producing 8MP stills) means you will never miss a moment during your adventures.

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- 20.4MP stills and 4K video
- Waterproof to a whopping 31m, so good for scuba diving
- 4K Photo mode produces 8MP stills





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## Tech Talk

## BLAST FROM THE PAST

## Mecaflex

John Wade discovers a rare and unusual single lens reflex

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This tiny single lens reflex (SLR) measures a mere 9x6.5x6.5cm, yet weighs a surprisingly heavy 700g. The top plate hinges up to reveal the shutter release, film wind lever and rewind knob. At the same time a focusing hood unfolds and a large, square magnifier clicks into place above a small ground-glass focusing screen. The camera takes 35mm film, shooting 50-plus 24x24mm images to a roll.

The Mecaflex was designed by Heinz Kilfitt, best known for his high-precision lenses. He supplied the lenses and the body was initially made in Germany by Metz, a radio and television manufacturer. Later the bodies were made in France by Seroa. The camera is usually found with a 40mm f/3.5 Kilar lens, but sometimes with the rarer 40mm f/2.8 Kilar. Accessories include a 105mm f/4 Tele-Kilar lens, extension tubes and eye-level viewfinder.

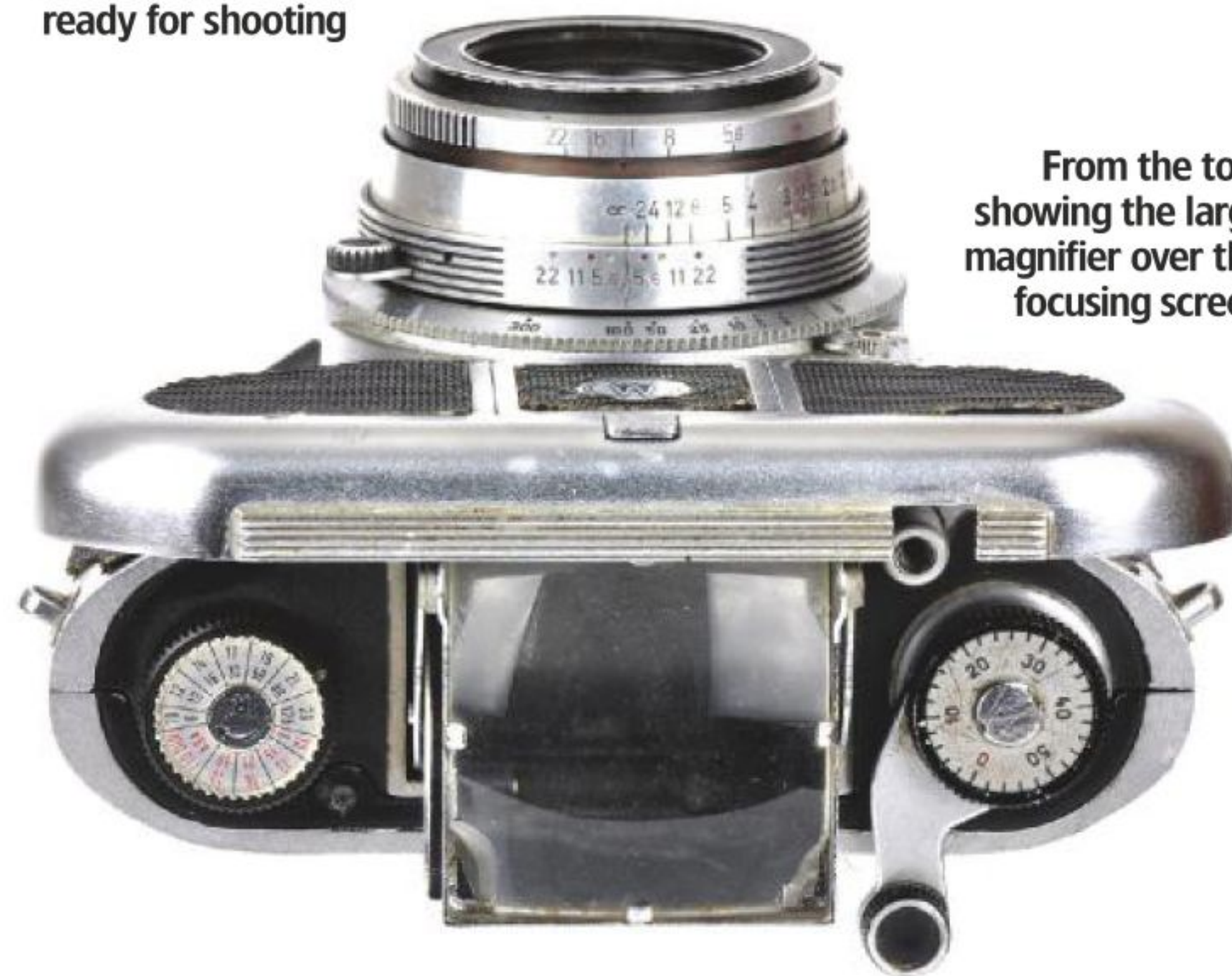
The camera features an early – and complicated – form of automatic aperture stop-down. The aperture is opened to its widest setting, when a quiet click indicates that a small lever beneath the lens has been moved to one side, allowing a pin to spring out



The rare lizard-skin version with 105mm lens



The Mecaflex with its top plate open, ready for shooting



From the top, showing the large magnifier over the focusing screen

from the body and block the lever's return. Now, when the f-stop required for taking the picture is reset on the control ring around the lens, the actual aperture remains wide open for easier focusing. First pressure on the shutter release retracts the pin, allowing the lever to move back and causing the aperture to spring to its pre-set position, just before the mirror flips up and the shutter fires with speeds of 1-1/300sec.

Most Mecaflexes were made in satin chrome and black leather, but when production shifted to France, a limited number of Mecaflexes was made with an attractive light brown lizard-skin covering.

**What's good** Still usable with standard 35mm film, compact size, quality lenses.

**What's bad** Delicate shutter mechanism can get damaged, small image size.

## Contact

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# Buying Guide

**595**  
cameras  
& lenses  
listed &  
rated

Our comprehensive listing of key specifications for cameras and lenses

## Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

### Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

### Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

### Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



### Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

### Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.



ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

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Park Cameras was established in 1971 in Burgess Hill, West Sussex. For over 40 years they have forged a reputation across the photographic industry as one of the top independent photographic retailers in the UK, serving the needs of all photographers, from enthusiasts through to professionals, through the very highest level of customer service.



BUYING GUIDE

DSLR cameras				Sensor size	Resolution (MP)	Lens mount	Max ISO	Video	Mic input	Shooting				Screen			Dimensions			
Name & Model	RRP	Score	Summary																	
Canon EOS 1300D	£450	4★	Beginner-friendly model with simple controls and built-in Wi-Fi	APS-C	18	Canon EF	12,800	1080		9	3	95	• •	3		500	129	101.3	77.6	485
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	• •	3		500	129	101.3	77.6	475
Canon EOS 4000D	£369		Super-cheap stripped-back DSLR for budget-conscious beginners	APS-C	18	Canon EF	12,800	1080		9	3	95	• •	2.7		500	129	101.6	77.1	436
Canon EOS 200D	£580	4.5★	Very compact entry-level DSLR with fully-articulated touchscreen	APS-C	24.2	Canon EF	51,200	1080		9	5	95	• •	3	• •	650	122.4	92.6	69.8	453
Canon EOS 700D	£750	4.5★	Likeable entry-level DSLR, but sensor is now looking dated	APS-C	18	Canon EF	12,800	1080	•	9	5	95		3	•	440	133	100	79	580
Canon EOS 750D	£599	4★	Entry-level model with 24MP sensor and articulated touchscreen	APS-C	24.2	Canon EF	25,600	1080	•	19	5	95		3	• •	440	131.9	100.7	77.8	555
Canon EOS 760D	£649	5★	Higher-end version of EOS 750D with improved control layout	APS-C	24.2	Canon EF	25,600	1080	•	19	5	95	• •	3	• •	440	131.9	101	77.8	565
Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45-point autofocus	APS-C	24.2	Canon EF	25,600	1080	•	45	6	95	• •	3	• •	600	131	99	76.2	532
Canon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher-end body design	APS-C	24.2	Canon EF	25,600	1080	•	45	6	95	• •	3	• •	600	131	100	76.2	540
Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	APS-C	24.2	Canon EF	25,600	1080	•	45	7	100	• •	3	• •	960	139	105.2	78.5	730
Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	APS-C	20.2	Canon EF	51,200	1080	•	65	10	100		3		670	148.6	112.4	78.2	910
Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	FF	20.2	Canon EF	102,400	1080	•	11	4.5	97	•	3		980	145	111	71	755
Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full-frame sensor and fully articulated screen	FF	26.2	Canon EF	102,400	1080	•	45	6.5	98	•	3	• •	1,200	144	110.5	74.8	765
Canon EOS 5D Mk III	£2999	5★	Great all-round DSLR for serious enthusiasts and professionals	FF	22.3	Canon EF	102,400	1080	•	61	6	100		3.2		950	152	116	76	950
Canon EOS 5DS	£2999		High-resolution model with 50MP sensor	FF	50.6	Canon EF	12,800	1080	•	61	5	100		3.2		700	152	116.4	76.4	845
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	FF	50.6	Canon EF	12,800	1080	•	61	5	100		3.2		390	152	116.4	76.4	845
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	•	61	7.7	100	•	3.2	•	900	151	116	76	890
Canon EOS-1D X Mk II	£5199		Professional high-speed sports and action model	FF	20.2	Canon EF	409,600	3840	•	61	14	100		3.2	• •	1,210	158	167.6	82.6	1340
Nikon D3400	£399	4★	Adds Bluetooth to D3300 for connecting to smartphone	DX	24.2	Nikon F	25,600	1080	•	11	5	95		3	•	1,200	124	98	75.5	445
Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	DX	24.2	Nikon F	25,600	1080	•	23	5	95	• •	3.2	•	700	125	98	76	530
Nikon D5600	£800	4.5★	Excellent image quality and handling, plus Bluetooth connectivity	DX	24.1	Nikon F	25,600	1080	•	39	5	95	• •	3.2	• •	970	124	97	78	465
Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi-Fi	DX	24.2	Nikon F	25,600	1080	•	51	6	100	• •	3.2		1,100	135.5	106.5	76	765
Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	DX	20.9	Nikon F	1,640,000	3840	•	51	8	100	• •	3.2	• •	950	135.5	104	72.5	720
Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	DX	20.9	Nikon F	1,640,000	3840	•	153	10	100	•	3.2	• •	1,240	147	115	81	860
Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	FX	24.3	Nikon F	25,600	1080	•	39	6	100		3.2	•	900	141	113	82	850
Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	FX	24.3	Nikon F	51,200	1080	•	51	6.5	100	• •	3.2	•	1,230	140.5	113	78	840
Nikon DF	£2600	4★	Retro-styled full-frame model with excellent sensor	FX	16.2	Nikon F	204,800	-		39	5.5	100		3.2		1,400	143.5	110	66.5	765
Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	FX	36.3	Nikon F	51,200	1080		51	12	100		3.2		1,200	146	123	82	980
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	•	153	7	100	•	3.2	• •	1,840	146	124	78.5	1005
Nikon D5	£5199		Nikon's top-end sports and action model for professionals	FX	20.8	Nikon F	3,280,000	3840	•	153	14	100		3.2	• •	3,780	160	158.5	92	1405
Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in-body stabilisation	APS-C	20.2	Pentax K	51,200	1080	•	11	5.4	100	• •	3	•	410	122.5	91	72.5	678
Pentax K-70	£600	4.5★	Solid performer that updates the K-S2 with a 24MP sensor	APS-C	24.2	Pentax K	102,400	1080		11	6	100	• •	3	•	410	125.5	93	74	688
Pentax K-3 II	£769	4.5★	Well-featured enthusiast model with in-body stabilisation and GPS	APS-C	24.3	Pentax K	51,200	1080	•	27	8.3	100		3.2		720	131.5	102.5	77.5	785
Pentax KP	£1099	4★	Compact but well-specified DSLR with interchangeable hand-grips	APS-C	24.3	Pentax K	819,200	1080	•	27	7	100	• •	3	•	390	131.5	101	76	703
Pentax K-1	£1599	5★	The first Pentax full-frame DSLR is excellent value for money	FF	36	Pentax K	204,800	1080	•	33	4.4	100	•	3.2	•	760	136.5	110	85.5	1010
Pentax K-1 II	£1799	4.5★	Updated K-1 with higher maximum ISO and handheld pixel-shift mode	FF	36	Pentax K	819,200	1080	•	33	4.4	100	•	3.2	•	670	136.5	110	85.5	1010
Sigma SD Quattro	£850	3★	SD-mount mirrorless camera with unique Foveon X3 sensor	APS-C	19.6	Sigma SD	6400	-		9	3.6	100		3		TBC	147	95.1	90.8	703
Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS-H sensor	APS-H	25.7	Sigma SD	6400	-		9	3.8	100		3		TBC	147	95.1	90.8	708
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	APS-C	24	Sony A	25,600	1080	•	79	8	100		2.7	•	580	142.6	104.2	82.8	675
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	APS-C	24.3	Sony A	25,600	1080	•	79	12	100	• •	3	•	480	142.6	104	81	647
Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	FF	42.4	Sony A	102,400	3840	•	79	12	100	• •	3	• •	100	142.6	104.2	76.1	849

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We’ve tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap@timeinc.com. We don’t have space to list every single product on the market, so we don’t include the most expensive speciality optics such as long telephoto primes. Before making a major purchase we advise you to double-check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer’s website.



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# Mirrorless cameras

Mirrorless cameras				Sensor size	Resolution (MP)	Lens mount	Max ISO	Video	Mic input	Shooting				Screen				Dimensions				
Name & Model	RRP	Score	Summary																			
Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners	APS-C	18	Canon M	25,600	1080		49	4.6		•	•	3	•	•	255	108	66.6	35	301
Canon EOS M100	£449	3★	Lightweight model for beginners, but overly simplistic	APS-C	24.2	Canon M	25,600	1080		49	6.1		•	•	3	•	•	295	108.2	67.1	35.1	302
Canon EOS M50	£649	4.5★	Very likeable and well-specified entry-level model with viewfinder	APS-C	24.2	Canon M	51,200	3840	•	143	10	•	•	•	3	•	•	235	116.3	88.1	58.7	387
Canon EOS M3	£599	4★	Mid-range model with enthusiast controls but no viewfinder	APS-C	24.3	Canon M	25,600	1080	•	49	4.2		•	•	3	•	•	250	110.9	68	44.4	366
Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls	APS-C	24.2	Canon M	25,600	1080	•	49	9		•	•	3	•	•	295	112	68	44.5	390
Canon EOS M5	£1049	4★	DLSR-style mirrorless camera combines speed and good handling	APS-C	24.2	Canon M	25,600	1080	•	49	9	•	•	•	3.2	•	•	295	115.6	89.2	60.6	427
Fujifilm X-A10	£500	4★	Simple entry-level CSC with tilting screen for selfies	APS-C	16.3	Fuji X	25,600	1080		49	6		•	•	3	•		350	119.6	67.4	40.4	331
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	APS-C	24.2	Fuji X	25,600	1080		77	10		•	•	3	•	•	410	116.9	66.9	40.4	339
Fujifilm X-A5	£549	3.5★	Speedier budget model with new processor and phase detection AF	APS-C	24.2	Fuji X	51,200	3840		91	6		•	•	3	•	•	450	116.9	67.7	40.4	361
Fujifilm X-E2S	£549	4★	Rangefinder-style design with viewfinder and analogue controls	APS-C	16.3	Fuji X	51,200	1080	•	49	7	•	•	•	3			350	129	74.9	37.2	350
Fujifilm X-E3	£849	4.5★	Excellent image quality in compact body that handles well	APS-C	24.3	Fuji X	51,200	3840	•	325	5	•	•		3		•	350	121.3	73.9	42.7	337
Fujifilm X-H1	£1699	4.5★	Pro flagship with robust build and 5-axis in-body stabilisation	APS-C	24.3	Fuji X	51,200	4096	•	325	14	•	•		3	•	•	310	139.8	97.3	85.5	673
Fujifilm X-T100	£619		Entry-level model with viewfinder comes in three colours options	APS-C	24.2	Fuji X	51,200	3840		91	8	•	•	•	3	•	•	430	121	83	47.4	448
Fujifilm X-T20	£799	5★	Small SLR-style model with strong feature set including touchscreen	APS-C	24.3	Fuji X	51,200	3840	•	325	8	•	•	•	3	•	•	350	118.4	82.8	41.4	383
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF	APS-C	16.3	Fuji X	51,200	1080	•	49	8	•	•		3	•		350	129	89.8	46.7	440
Fujifilm X-Pro2	£1349	5★	High-end model with unique optical/electronic hybrid viewfinder	APS-C	24.3	Fuji X	51,200	1080	•	77	8	•	•		3			250	140.5	82.8	45.9	495
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS-C CSC to date	APS-C	24.3	Fuji X	51,200	1080	•	325	14	•	•		3	•		340	132.5	91.8	49.2	507
Leica CL	£2250	4.5★	Gorgeous APS-C mirrorless model with viewfinder and touchscreen	APS-C	24.2	Leica L	50,000	3840		49	10	•	•		3		•	220	131	78	45	403
Leica TL	£1350		Stylish aluminium body and touchscreen-led control	APS-C	16	Leica L	12,500	1080		195	5		•	•	3.7		•	400	134	69	33	384
Leica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation	APS-C	24	Leica L	50,000	3840		49	20		•		3.7		•	250	134	69	33	399
Leica SL	£5500	4★	Leica's full-frame CSC has an astonishing viewfinder	FF	24	Leica L	50,000	4096		49	11	•	•		3		•	400	147	104	39	847
Olympus PEN E-PL8	£399		Retro external design hides serious specifications	4/3	16.1	Mic4/3	25,600	1080		81	8.5		•	•	3	•	•	350	117.1	68.3	38.4	374
Olympus PEN E-PL9	£650	4★	Entry-level CSC with built-in flash and 4K video but no viewfinder option	4/3	16.1	Mic4/3	25,600	3840		121	8.6		•	•	3	•	•	350	117.1	68	39	380
Olympus OM-D E-M10 II	£549	4.5★	Mid-range model has a strong feature set and performs very well	4/3	16.1	Mic4/3	25,600	1080		81	8.5	•	•	•	3	•	•	320	119.5	83.1	46.7	342
Olympus OM-D E-M10 III	£699	4.5★	Excellent mid-range CSC with simplified, easy-to-use interface	4/3	16.1	Mic4/3	25,600	3840		121	8.6	•	•	•	3	•	•	330	121.5	83.6	49.5	410
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	4/3	16	Mic4/3	25,600	1080	•	81	10	•	•		3	•		750	123.7	85	44.5	469
Olympus PEN-F	£1000	5★	Lovely retro rangefinder-styled CSC with built-in viewfinder	4/3	20.3	Mic4/3	25,600	1080		81	10	•	•	•	3	•	•	330	124.8	72.1	37.3	427
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super-fast shooting and remarkable in-body IS	4/3	20.4	Mic4/3	25,600	3840	•	121	18	•	•		3	•	•	440	134.1	90.9	68.9	574
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR-style CSC	4/3	16	Mic4/3	25,600	3840	•	49	8	•	•	•	3	•	•	360	124.9	86.2	77.4	410
Panasonic Lumix G9	£1499	4.5★	High-speed, rugged photo-centric flagship CSC with in-body IS	4/3	20.3	Mic4/3	25,600	3840	•	225	9	•	•		3	•	•	890	136.9	97.3	91.6	658
Panasonic Lumix G80	£699	4.5★	DSLR-style model for enthusiasts with in-body IS and 4K video	4/3	16	Mic4/3	25,600	3840	•	49	9	•	•	•	3	•	•	330	128.4	89	74.3	505
Panasonic Lumix GX800	£500	4★	Tiny easy-to-use pocket CSC with tilting screen and 4K video	4/3	16	Mic4/3	25,600	3840		49	5.8		•	•	3	•	•	210	106.5	64.6	33.3	269
Panasonic Lumix GX80	£599	4.5★	Well-judged compact model with IS, tilting screen and viewfinder	4/3	16	Mic4/3	25,600	4096		49	8	•	•	•	3	•	•	290	122	70.6	43.9	426
Panasonic Lumix GX8	£1000	5★	In-body stabilisation and tilting viewfinder in a large rugged body	4/3	20.3	Mic4/3	25,600	3840	•	49	8	•	•		3	•	•	330	133.2	78	63.1	487
Panasonic Lumix GX9	£699	4★	Compact body with tilting screen and viewfinder, and 5-axis stabilisation	4/3	20.3	Mic4/3	25,600	3840		49	9	•	•	•	3	•	•	900	124	72.1	46.8	450
Panasonic Lumix GH5	£1299	4.5★	Video-focused high-end CSC with in-body stabilisation and 4K recording	4/3	20.2	Mic4/3	25,600	4096	•	225	12	•	•		3.2	•	•	410	138.5	98.1	87.4	725
Panasonic Lumix GH5S	£2199		Professional video version of GH5 with 10.2MP multi-aspect sensor	4/3	10.2	Mic4/3	204,800	4096	•	225	11	•	•		3.2	•	•	410	138.5	98.1	87.4	660
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry-level DSLRs	APS-C	20.1	Sony E	16,000	1080	•	25	3.5		•	•	3	•		420	110	63	36	296
Sony Alpha 5100	£549	4★	One of the very best entry-level cameras for video and image quality	APS-C	24	Sony E	25,600	1080		179	6		•	•	3	•	•	400	110	63	36	283
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS-C sensor	APS-C	24	Sony E	25,600	1080		179	11	•	•	•	3	•		310	120	67	45	344
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	APS-C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•		350	120	66.9	48.8	404
Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in-body image stabilisation	APS-C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•	•	350	120	66.9	53.3	453
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full-frame cameras	FF	24.3	Sony E	25,600	1080	•	117	5	•	•		3	•		340	127	94	48	474
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	FF	24.3	Sony E	25,600	1080	•	117	5	•	•		3	•		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Remarkable all-rounder with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	•	693	10	•	•		3	•	•	610	126.9	95.6	73.7	650
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	FF	36.4	Sony E	25,600	1080	•	25	4	•	•		3	•		340	127	94	48	465
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full-frame cameras available	FF	42.4	Sony E	102,400	3840	•	399	5	•	•		3	•		290	126.9	95.7	60.3	625
Sony Alpha 7R III	£3200	5★	Same sensor as A7R II, but faster and with improved body design	FF	42.4	Sony E	102,400	3840	•	399	10	•	•		3	•	•	650	126.9	95.6	73.7	657
Sony Alpha 7S	£2259	4★	Remarkable low-light and video capabilities	FF	12.2	Sony E	409,600	1080	•	25	5	•	•		3	•		380	126.9	94.4	48.2	489
Sony Alpha 7S II	£2500	5★	A specialist camera for low-light shooting and 4K video	FF	12.2	Sony E	409,600	3840	•	169	5	•	•		3	•		310	126.9	95.7	60.3	627
Sony Alpha 9	£4500	5★	Super-fast CSC with 20fps shooting and stunning overall performance	FF	24.2	Sony E	204,800	3840	•	693	20	•	•		3	•	•	650	126.9	95.6	63	673

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# Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



**Lens mounts**  
Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

**Built-in focus motor**  
Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

**Filter thread**  
A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

**Maximum aperture**  
Wider apertures mean you can use faster, motion-stopping shutter speeds.

## LENS SUFFIX GUIDE USED BY MANUFACTURERS

<b>AF</b> Nikon AF lenses driven from camera	<b>DC</b> Nikon defocus-control portrait lenses	<b>ED</b> Extra-low Dispersion elements	<b>LD</b> Low-Dispersion glass	<b>SP</b> Tamron's Super Performance range
<b>AF-S</b> Nikon lenses with Silent Wave Motor	<b>DC</b> Sigma's lenses for APS-C digital	<b>EF</b> Canon's DSLR lenses for full frame	<b>LM</b> Fujifilm Linear Motor	<b>SSM</b> Sony Supersonic Motor lenses
<b>AF-P</b> Nikon lenses with stepper motors	<b>DG</b> Sigma's designation for full-frame lenses	<b>EF-S</b> Canon lenses for APS-C sized sensors	<b>MP-E</b> Canon's high-magnification macro lens	<b>STF</b> Sony and Laowa Smooth Trans Focus
<b>AL</b> Pentax lenses with aspheric elements	<b>Di</b> Tamron lenses for full-frame sensors	<b>EF-M</b> Canon's lenses for its mirrorless M range	<b>OIS</b> Optical Image Stabilisation	<b>STM</b> Canon lenses with stepper motor
<b>APD</b> Fujifilm lenses with apodisation elements	<b>Di-II</b> Tamron lenses designed for APS-C DSLRs	<b>EX</b> Sigma's 'Excellent' range	<b>OS</b> Sigma's Optically Stabilised lenses	<b>TS-E</b> Canon Tilt-and-Shift lens
<b>APO</b> Sigma Apochromatic lenses	<b>Di-III</b> Tamron lenses for mirrorless cameras	<b>FA</b> Pentax full-frame lenses	<b>PC-E</b> Nikon tilt-and-shift lenses	<b>UMC</b> Ultra Multi Coated
<b>ASPH</b> Aspherical elements	<b>DN</b> Sigma's lenses for mirrorless cameras	<b>FE</b> Sony lenses for full-frame mirrorless	<b>PF</b> Nikon Phase Fresnel optics	<b>USM</b> Canon lenses with an Ultrasonic Motor
<b>AT-X</b> Tokina's Advanced Technology Extra Pro	<b>DO</b> Canon diffractive optical element lenses	<b>G</b> Nikon lenses without an aperture ring	<b>PRO</b> Tokina and Olympus Professional lenses	<b>USD</b> Tamron Ultrasonic Drive motor
<b>AW</b> Pentax all-weather lenses	<b>DT</b> Sony lenses for APS-C-sized sensors	<b>HSM</b> Sigma's Hypersonic Motor	<b>PZD</b> Tamron Piezo Drive focus motor	<b>VC</b> Tamron's Vibration Compensation
<b>CS</b> Samyang lenses for APS-C cropped sensors	<b>DX</b> Nikon's lenses for DX-format digital	<b>IF</b> Internal Focusing	<b>SAM</b> Sony Smooth Autofocus Motor	<b>VR</b> Nikon's Vibration Reduction feature
<b>D</b> Nikon lenses that communicate distance info	<b>E</b> Nikon lenses with electronic apertures	<b>IS</b> Canon's Image-Stabilised lenses	<b>SDM</b> Pentax's Sonic Direct Drive Motor	<b>XR</b> Tamron Extra Refractive Index glass
<b>DA</b> Pentax lenses optimised for APS-C-sized sensors	<b>E</b> Sony lenses for APS-C mirrorless	<b>L</b> Canon's 'Luxury' range of lenses	<b>SMC</b> Pentax Super Multi Coating	<b>WR</b> Weather Resistant

DSLR Lenses				SONY ALPHA CANON FOUR THIRDS NIKON PENTAX SIGMA FULL FRAME MIN FOCUS (CM) FILTER THREAD (MM) WIDTH (MM) LENGTH (MM) WEIGHT										
LENS	RRP	SCORE	SUMMARY	MOUNT					DIMENSIONS					
CANON DSLR														
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon		•				•	15	n/a	78.5	83	540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•	•					22	67	74.6	72	240g
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration		•					24	77	83.5	89.8	385g
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens		•				•	28	n/a	108	132	1180g
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open		•				•	20	n/a	80	94	645g
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•	•					35	72	81.6	87.5	575g
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular		•				•	28	82	88.5	111.6	635g
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel		•				•	28	82	89.5	127.5	790g
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•	•				•	28	77	82.6	112.8	615g
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•				•	25	77	88.9	106.9	820g
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease		•				•	28	77	83.5	96.8	500g
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•					35	77	83.5	110.6	645g
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•	•					25	58	69	75.2	205g
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•	•					25	58	66.5	61.8	215g
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•	•					39	67	76.6	96	480g
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	•	•					39	67	77.4	96	515g
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•	•					45	72	78.6	102	595g
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor		•				•	25	72	77.5	70.6	405g
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements		•				•	25	77	83.5	86.9	650g
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•	•				•	20	58	68.4	55.7	280g
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance		•					16	52	68.2	22.8	125g
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•				•	21	82	88.5	106.9	780g
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture		•				•	38	82	88.5	113	805g

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY



DSLR Lenses			IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
LENS	RRP	SCORE	SUMMARY			MOUNT						DIMENSIONS				
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs			•		•			•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design			•		•			•	45	77	83.5	118	795g
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5★	A versatile standard zoom lens that's an ideal route into full-frame photography			•		•			•	40	77	83.4	104	525g
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture					•			•	25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element			•		•			•	30	52	67.4	42.5	185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture			•		•			•	70	77	92	184	1670g
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting			•		•				13	49	69.2	55.8	190g
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system			•		•			•	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up					•			•	28	72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting					•				30	52	68.2	22.8	130g
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography					•			•	40	72	81	90.1	645g
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture					•			•	45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though					•			•	45	58	73.8	50.5	290g
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor					•			•	35	49	69.2	39.3	130g
TS-E 50mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 45mm f/2.8					•			•	27	77	86.9	114.9	945g
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies			•		•				110	58	70	111.2	375g
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focusing					•				20	52	73	69.8	335g
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories					•			•	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements					•			•	150	77	84.6	193.6	1310g
EF 70-200mm f/2.8 L IS II USM	£1900	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing			•		•			•	120	77	88.8	199	1490g
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings			•		•			•	120	77	88.8	199	1480g
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available					•			•	120	67	76	172	705g
EF 70-200mm f/4 L IS USM	£1210	5★	A superb option for the serious sports and action photographer			•		•			•	120	67	76	172	760g
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation			•		•			•	100	72	80	176	780g
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus			•		•			•	120	67	80	145.5	710g
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell			•		•			•	120	67	89	143	1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation			•		•			•	140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM					•			•	150	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though					•			•	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control					•			•	95	72	91.5	84.0	1025g
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation			•		•			•	85	77	88.6	105.4	950g
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM					•			•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements					•			•	50	58	73.6	88	565g
TS-E 90mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 90mm f/2.8					•			•	39	77	86.9	116.5	915g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits					•			•	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)					•			•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic			•		•			•	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements			•		•			•	98	77	94	193	1640g
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture					•			•	90	72	82.5	112	750g
TS-E 135mm f/4L Macro	£2500		One of a trio of tilt-and-shift macro lenses, with 1:2 magnification					•			•	49	82	88.5	139.1	1110g
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology					•			•	48	72	82.5	186.6	1090g
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic					•			•	150	72	83.2	136.2	765g
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects			•		•			•	150	77	90	221	1190g
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood					•			•	350	77	90	256.5	1250g
NIKON DSLR																
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm							•		16	n/a	77.5	83	485g
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics			•				•		22	72	77	73	230g
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22							•		24	77	82.5	87	460g
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass							•		14	n/a	63	62.5	300g
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer							•		30	77	82.5	90	485g
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality							•		20	n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration							•		28	n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance							•		25	n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout			•				•		28	77	82.5	125	685g
16-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs			•				•		35	72	80	85.5	480g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating			•				•		38	67	72	85	485g
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher-quality standard zoom for DX-format DSLRs							•		36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs							•		28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens							•		28	52	73	79.5	265g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability			•				•		28	52	66	59.5	195g
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens							•		25	55	64.5	62.5	195g
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction			•				•		25	55	64.5	62.5	205g
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction			•				•		n/a	67	76	89	420g
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder			•				•		45	67	78	97	490g
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens			•				•		50	72	77	96.5	560g
18-300mm f/3.5-5.6 G ED-IF VR	£850	4★	DX-format zoom lens with wideangle to super-telephoto reach			•				•		45	77	83	120	830g
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens			•				•		48	67	78.5	99	550g



BUYING GUIDE

DSLR Lenses										IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY					MOUNT								DIMENSIONS						
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography									•			•	25	n/a	89	124	885g		
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight									•			•	20	77	82.5	80.5	335g		
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system									•			•	25	62	69	42.5	270g		
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system									•			•	30	52	64.5	46	270g		
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic									•			•	25	77	83	88.5	620g		
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers									•				23	72	77.5	83	355g		
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture									•			•	21	77	82.5	108	730g		
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens									•			•	38	77	83	133	900g		
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet				•					•			•	38	82	88	154.5	1070g		
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR				•					•				38	72	78	82	465g		
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens				•					•			•	45	77	84	103	710g		
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions									•			•	28	77	83	100.5	645g		
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers									•			•	25	67	73	80	330g		
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm									•			•	25	52	65	44.5	205g		
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'				•					•			•	50	77	83	114	800g		
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens									•				30	52	70	52.5	200g		
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight									•			•	25	58	72	71.5	305g		
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture									•			•	25	52	64.5	43.5	205g		
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range									•			•	30	67	83	89.5	600g		
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts									•				20	52	68.5	64.5	235g		
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture									•			•	25	77	82.5	112	740g		
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras									•			•	45	52	64.5	42.5	230g		
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4				•					•			•	45	58	73.5	54	280g		
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22									•			•	45	52	63	39	160g		
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs									•			•	45	58	72	52.5	185g		
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology				•					•				110	52	73	99.5	335g		
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs				•					•				110	52	70.5	83	300g		
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available				•					•				140	58	76.5	123	530g		
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture									•			•	58	72	85	70	385g		
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system									•			•	22	62	70	74.5	440g		
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass									•			•	18	62	73	89	425g		
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths				•					•			•	140	77	87	209	1540g		
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control				•					•			•	110	77	88.5	202.5	1430g		
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin				•					•			•	1000	67	78	178.5	850g		
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass				•					•			•	1500	67	80	143.5	745g		
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus				•					•			•	1200	67	80.5	146	680		
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design									•				110	58	72	125	400g		
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto				•					•				110	58	72	125	415g		
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects				•					•			•	175	77	95.5	203	1570g		
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass				•					•				28	52	73	98.5	355g		
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm									•			•	85	77	86.5	84	595g		
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens									•			•	80	67	80	73	350g		
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography									•			•	39	77	83.5	107	635g		
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture									•			•	100	82	94.5	106	985g		
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results				•					•			•	31	62	83	116	720g		
105mm f/2 D AF DC	£980		A portrait lens with defocus control									•			•	90	72	79	111	640g		
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic									•			•	110	72	79	120	815g		
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass									•			•	150	72	78.5	144	760g		
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system									•			•	50	62	76	104.5	1190g		
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras				•					•			•	220	95	108	267.5	2300g		
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements				•					•			•	140	77	89	147.5	755g		

LAOWA DSLR																						
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion					•	•		•	•		•	18	77	74.8	82.8	609g			
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x						•		•	•		•	17.3	n/a	65	82	400g			
15mm f/4 1:1 Macro	£449	4★	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A					•	•		•	•		•	12	77	83.8	64.7	410g			
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro					•	•		•	•		•	18.5	62	95	70	503g			
100mm f/2.8 2:1 Ultra Macro APO	TBC		Full-frame macro lens with twice-life-size magnification and apochromatic design						•		•	•		•	24.7	67	125	72	638g			
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh					•	•		•	•		•	90	67	98.9	76	745g			

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

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DSLR Lenses				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY													

PENTAX DSLR

DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus						•			14	n/a	71.5	68	320g
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom						•			30	77	83.5	87.5	430g
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						•			18	49	39.5	63	212g
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						•		•	28	n/a	98.5	143.5	1040g
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)						•			30	77	98.5	84	600g
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						•			35	72	78	94	488g
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system						•			28	67	75	93.5	485g
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm						•			30	58	71	41	158g
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						•			25	52	68.5	67.5	230g
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						•			40	62	73	76	405g
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements						•			49	62	76	89	453g
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						•			28	55	68.5	71	283g
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						•			20	49	63	25	140g
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						•		•	38	82	109.5	88.5	787g
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						•		•	50	62	73	86.5	440g
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						•		•	30	58	68.5	65	345g
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g						•		•	30	49	64	44.5	214g
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						•			14	49	46.5	63	215g
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						•			30	49	63	45	124g
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						•			40	49	63	15	90g
DA 40mm f/2.8 XS	£325		The world's smallest fixed-focal-length lens						•			40	n/a	62.9	9	52g
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating						•		•	45	49	27	64	155g
FA 50mm f/1.4 smc	£399		High-quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format						•		•	45	49	63.5	38	220g
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						•			45	52	38.5	63	122g
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						•		•	19	49	60	67.5	265g
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						•			100	67	76.5	136	765g
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						•			n/a	49	69	79.5	285g
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						•			45	58	70.5	66	375g
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						•			95	58	76.5	89	442g
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system						•			140	58	71	111.5	466g
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						•			110	67	167.5	82	1040g
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						•			70	49	63	26	130g
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition						•		•	120	77	91.5	203	1755g
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'						•		•	70	49	48	64	270g
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage						•		•	30	49	65	80.5	340g
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						•		•	200	86	241.5	95	2000g
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						•			120	77	83	134	825g
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						•			140	77	83	184	1070g

SAMYANG DSLR

8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•	•	•	•	•			30	n/a	75	77.8	417g
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		•	•	•	•	•			24	n/a	86	77	580g
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		•	•	•	•	•		•	20	n/a	77.3	70.2	500g
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			•					•	28	n/a	95	109.4	791g
AF 14mm f/2.8 EF	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			•					•	20	n/a	90.5	95.6	485g
14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used		•	•	•	•	•		•	28	n/a	94	87	552g
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		•	•	•	•	•			20	n/a	89.4	83	583g
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•	•	•	•	•		•	20	77	83	113.2	520g
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•	•	•	•	•		•	25	77	95	116	680g
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•	•		•	20	82	86	110.5	680g
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•	•		•	30	77	83	111	660g
50mm f/1.2 XP MF	£799		Premium-quality ultra-fast prime with manual focus operation, designed for 50MP sensors			•					•	45	86	93	117.4	1200g
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		•	•	•	•	•		•	45	77	74.7	81.6	575g
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			•					•	80	86	93	98.4	1050g
NEW AF 85mm f/1.4 EF	£599		Autofocus fast short telephoto portrait lens for use on Canon full-frame DSLRs			•					•	90	77	88	72	485g
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	•	•	•		•	100	72	78	72.2	513g
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnifiaction		•	•	•	•	•		•	30	67	72.5	123.1	720g
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		•	•	•	•	•		•	80	77	82	122	830g

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DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
SIGMA DSLR																
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder			•		•		•		13	n/a	76	77.8	470g
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass			•		•		•	•	13	n/a	73.5	68.6	400g
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end			•	•	•	•	•		24	72	75	105.7	555g
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens			•		•		•		13	n/a	75.8	83	475g
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list			•	•	•	•	•		24	82	87.3	88.2	520g
12-24mm f/4 DG HSM   A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			•		•		•	•	24	n/a	101	132	1150g
12-24mm f/4.5-5.6 II DG HSM	£649		Ultra-wideangle zoom for full-frame SLRs, available in all of the main mounts			•	•	•	•	•	•	28	n/a	87	120.2	670g
14mm f/1.8 DG HSM   A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			•		•		•	•	27	n/a	95.4	126	1170g
14-24mm f/2.8 DG HSM   A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weathersealed construction			•		•		•	•	26	n/a	96.4	135.1	1150g
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!			•	•	•	•	•	•	15	n/a	73.5	65	370g
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	•	•	•		•	•	•		28	77	83.5	92	565g
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range	•	•	•		•	•	•		22	72	79	82	470g
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			•		•		•		28	72	78	121	810g
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better	•		•		•		•		45	45	79	100	610g
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures	•	•	•		•	•	•		45	72	79	101	630g
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras	•	•	•		•	•	•		35	62	73.5	88.6	470g
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens		•	•		•	•	•		39	72	79	101.5	585g
20mm f/1.4 DG HSM   A	£799	5★	An outstanding wideangle fixed-focal-length lens			•		•		•	•	27.6	n/a	90.7	129.8	950g
24mm f/1.4 DG HSM   A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			•		•		•	•	25	77	85	90.2	665g
24-35mm f/2 DG HSM   A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range			•		•		•	•	28	82	87.6	122.7	940g
24-70mm f/2.8 DG OS HSM   A	£1399		Latest premium fast standard zoom for full frame includes optical image stabilisation	•		•		•		•	•	37	82	88	107.6	1020g
24-105mm f/4 DG OS HSM   A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	•	•	•		•		•	•	45	82	89	109	885g
30mm f/1.4 DC HSM   A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view			•	•	•	•	•		30	62	63.3	74.2	435g
35mm f/1.4 DG HSM   A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series			•	•	•	•	•	•	30	67	77	94	665g
50mm f/1.4 DG HSM   A	£849	5★	This lens has a unique design that pays off in truly excellent image quality			•	•	•		•	•	40	77	85.4	100	815g
50-100mm f/1.8 DC HSM   A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			•		•		•		37.4	82	93.5	170.7	1490g
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters	•	•	•		•	•	•	•	180	95	104.4	219	1970g
70mm f/2.8 DG Macro   A	TBC		The first macro lens in Sigma's Art lineup features an extending-barrel focus-by-wire design			•		•		•	•	26	49	71	106	515g
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite	•	•	•		•	•	•	•	140	77	86.4	197	1430g
70-300mm f/4-5.6 APO DG Macro	£235		This tele-zoom lens has a 9-bladed diaphragm and two SLD elements			•	•	•	•	•	•	95	58	76.6	122	550g
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm			•	•	•	•	•	•	95	58	76.6	122	545g
85mm f/1.4 DG HSM   A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			•		•		•	•	85	86	95	126	1130g
100-400mm f/5-6.3 DG OS HSM   C	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom	•		•		•		•	•	160	67	86.4	182.3	1160g
105mm f/1.4 DG HSM   A	TBC		Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			•		•		•	•	100	TBC	115.9	131.5	1645g
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	•		•		•		•	•	31.2	62	78	126.4	725g
120-300mm f/2.8 DG HSM   S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter			•	•	•	•	•	•	150	105	124	291	3390g
135mm f/1.8 DG HSM   A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•		•		•	•	87.5	82	91.4	114.9	1130g
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation	•		•		•		•	•	38	72	79.6	150	950g
150-600mm f/5-6.3 DG OS HSM   C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	•		•		•		•	•	280	95	105	260.1	1930g
150-600mm f/5-6.3 DG OS HSM   S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	•		•		•		•	•	260	105	121	290.2	2860g
180mm f/2.8 EX DG OS HSM Macro APO	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner-focusing system	•	•	•		•		•	•	47	86	95	204	1640g
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor			•	•	•	•	•	•	250	46	119	214.5	2400g
SONY DSLR																
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way			•						25	77	83	80.5	360g
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view			•					•	20	n/a	75	66.5	400g
16-35mm f/2.8 ZA SSM II T*	£1999	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs and SLTs			•					•	28	77	83	114	900g
16-50mm f/2.8 SSM	£569	4★	Bright short-range telephoto lens			•						100	72	81	88	577g
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens			•						35	62	72	83	445g
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm			•						40	62	72	83	470g
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus	•	•							45	62	76	86	398g
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths			•						45	62	75	86	440g
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter			•					•	25	72	78	53.5	285g
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens			•					•	19	72	78	76	555g
24-70mm f/2.8 ZA SSM II T*	£1899	5★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs			•					•	34	77	83	111	955g
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom			•					•	38	67	77.5	94	565g
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor			•						12	49	70	45	150g
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass			•					•	30	55	69	76	510g
35mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens			•						23	55	70	52	170g
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock-bottom price tag			•						34	49	70	45	170g
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better			•					•	45	55	65.5	43	220g
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting			•					•	45	72	81	71.5	518g
50mm f/2.8 Macro	£529		A macro lens with a floating lens element			•					•	20	55	71.5	60	295g
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor cameras, with a Smooth Autofocus Motor			•						95	55	71.5	85	305g
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation			•						140	62	77	116.5	460g
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens			•					•	120	77	87	196.5	1340g
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture			•					•	120	62	82.5	135.5	760g
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus			•					•	150	77	95	196	1500g

ALL PRICES ARE RRP'S, STREET PRICES MAY VARY



DSLR Lenses

															IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY												MOUNT							DIMENSIONS					
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture												•						•	85	72	81.5	72.5	560g	
85mm f/2.8 SAM	£219		A light, low-price portraiture lens												•						•	60	55	70	52	175g	
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture												•						•	35	55	75	98.5	505g	
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens												•						•	72	77	84	115	1004g	
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects												•						•	87	80	80	99	730g	

TAMRON DSLR																							
10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm			•	•		•	•				24	77	83.2	86.5	406g					
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation			•		•	•					24	77	83.6	84.6	440g					
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture			•	•	•		•			•	28	n/a	98.4	145	1100g					
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size			•	•	•		•				39	67	99.5	75	540g					
17-50mm f/2.8 SP AF XR Di II LD Asph IF	£450	4.5★	Very good optical performance, which peaks at f/5.6-8				•	•		•	•			27	67	74	81.7	434g					
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end			•		•		•				29	72	79.6	94.5	570g					
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation			•	•	•		•				49	62	75	96.6	400g					
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next-generation incarnation offers a new form of ultrasonic engine			•	•	•		•				49	62	74.4	88	450g					
18-400mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance			•		•		•				45	72	79	123.9	710g					
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras			•	•	•		•			•	38	82	88.2	116.9	825g					
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction			•		•		•			•	38	82	88.4	111	905g					
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm				•	•		•	•		•	33	67	73	92	510g					
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)			•	•	•		•			•	49	67	75	99.5	540g					
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture			•	•	•		•			•	20	67	80.4	80.8	480g					
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation			•	•	•		•		•	•	29	67	80.4	89.2	940g					
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio				•	•		•				23	55	73	80	400g					
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal				•	•		•	•			95	77	89.5	194.3	1150g					
70-200mm f/2.8 Di VC USD	£1099		Compact yet full-size telephoto zoom with vibration compensation			•	•	•		•			•	130	77	85.8	188.3	1470g					
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction			•		•		•			•	95	77	88	193.8	1500g					
70-210mm f/4 Di VC USD	£699	4.5★	Lightweight telezoom promises high optical performance, image stabilisation and weathersealing			•		•		•			•	95	67	76	176.5	860g					
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation			•	•	•		•			•	150	62	81.5	142.7	765g					
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs				•	•		•	•		•	95	62	76.6	116.5	435g					
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant			•	•	•		•			•	80	67	85	91	700g					
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images				•	•		•	•		•	29	55	71.5	97	405g					
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation			•	•	•		•			•	30	58	115	76.4	550g					
100-400mm f/4.5-6.3 Di VC USD	£789	5★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction			•		•		•			•	150	67	199	86.2	1135g					
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom			•	•	•		•			•	220	95	108.4	260.2	2010g					
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results			•	•	•		•			•	270	95	105.6	257.8	1951g					
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens				•	•		•	•		•	47	72	84.8	165.7	920g					

TOKINA DSLR																	
AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass			•		•					14	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance		•	•		•					30	77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499	4★	Compact, ultra-wideangle lens with a fast maximum aperture and decent optical performance			•		•					28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm f/4 wideangle zoom; for Nikon DX DSLRs			•		•					25	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light			•		•					28	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras			•		•		•			26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts			•		•		•			28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture			•		•		•			38	82	89.6	107.5	1010g
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor	•				•		•			100	67	82	167.5	980g
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic			•		•		•			30	55	73	95.1	540g

ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			•	•		•	25	95	102.3	100.2	947g		
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			•	•		•	25	77	90	93	721g		
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			•	•		•	22	82	95.5	95	851g		
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			•	•		•	25	82	95.2	123	1225g		
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture			•	•	•	•	25	67	73	98	600g		
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only				•		•	17	58	64	90	460g		
28mm f/2 Distagon T*	£850		For low-light shooting the 28mm lens has plenty of potential			•	•	•	•	24	58	72.4	72	580g		
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects			•	•	•	•	30	72	78	122	850g		
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			•	•		•	30	72	84.8	124.8	1174g		
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			•	•		•	30	58	77	83	702g		
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			•	•		•	45	58	71	71	380g		
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			•	•		•	45	67	82.5	94	922g		
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			•	•		•	24	67	81	75.3	730g		
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			•	•		•	100	72	78	88	670g		
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			•	•		•	80	77	90	113	1280g		
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			•	•		•	88	67	80.5	104	843g		
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			•	•		•	80	77	129	132	1123g		



BUYING GUIDE

CSC Lenses										IMAGE STABILISATION	CANON M	MICRO 4 THIRDS	SONY E	NIKON 1	FUJI X MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY		MOUNT								DIMENSIONS									
CANON CSC																						
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design	•	•												15	55	61	58.2	220g	
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	•	•												25	49	60.9	44.5	130g	
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	•												25	52	61	61	210g	
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	•	•												25	55	60.9	86.5	300g	
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens		•												15	43	61	23.7	105g	
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects	•	•												9.7	43	60.9	45.5	130g	
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	•	•												100	52	60.9	86.5	260g	
FUJIFILM CSC																						
XF 10-24mm f/4 R OIS	£849		Ultra-wideangle zoom lens, promising minimal ghosting with Fuji's HT-EBC multi-layer coating	•						•							24	72	78	87	410g	
XF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag							•							18	58	65	58.4	235g	
XC 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	•						•							13	52	62.6	44.2	135g	
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users							•							15	67	73.4	73	375g	
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	•						•							30	58	62.6	98.3	195g	
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance							•							60	77	83.3	106	655g	
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture							•							18	52	64.5	40.6	116g	
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•						•							45	77	75.7	97.8	490g	
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	•						•							18	58	65	70.4	310g	
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture							•							28	62	72	63	300g	
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens							•							22	43	60	51.9	180g	
XF 27mm f/2.8	£270		A high-performance single-focal-length lens							•							60	39	23	61.2	78g	
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens							•							28	52	65	54.9	187g	
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match							•							35	43	60	45.9	170g	
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits							•							39	46	60	59.4	200g	
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	•						•							100	72	82.9	175.9	995g	
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	•						•							110	58	69.5	111	375g	
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	•						•							110	62	118	75	580g	
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value							•							70	62	73.2	69.7	405g	
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur							•							70	62	73.2	69.7	405g	
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification							•							26.7	39	64.1	70.9	215g	
XF 80mm f/2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather resistance and optical image stabilisation	•						•							25	62	80	130	750g	
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh							•							60	62	75	105	540g	
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	•						•							175	77	94.8	210.5	1375g	
LAOWA CSC																						
4mm f/2.8 Fisheye MFT	TBC		Lightweight fisheye lens for Micro Four Thirds offering a circular image with a 210° angle of view				•										8	n/a	45.2	25.5	135g	
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control				•										12	46	50	55	170g	
9mm f/2.8 Zero D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion				•		•		•						12	49	60	53	215g	
10-18mm f/4.5-5.6 FE Zoom	TBC		The world's widest zoom for full-frame Sony mirrorless, with manual focus and aperture control						•						•		15	37	70	90.9	496g	
15mm f/2 FE Zero D	£899		Manual-focus fast ultra-wideangle prime for full-frame Sony cameras, with minimal distortion						•						•		15	72	66	82	500g	
LEICA CSC																						
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system											•			20	67	77	73	368g	
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non-retractable zoom for APS-C mirrorless											•			45	52	63.5	61	256g	
18mm f/2.8 Elmarit TL	£1020		Slimline, extremely lightweight pancake prime with fast autofocus											•			30	39	61	21	80g	
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs											•			30	52	63.5	38.1	153g	
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full-frame standard zoom with really useful zoom range											•	•		30	82	88	138	1140g	
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality											•			30	60	70	77	428g	
55-135mm f/3.5-4.5 APO-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality											•			100	60	68	110	500g	
60mm f/2.8 APO-Macro-Elmarit TL	£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification											•			16	60	68	89	320g	
75mm f/2 APO-Summicron SL	£3750		Fast short-telephoto portrait lens for the full-frame Leica SL											•	•		50	67	73	102	720g	
OLYMPUS CSC																						
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof				•										20	n/a	78.9	105.8	534g	
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof				•										12	n/a	62	80	315g	
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms				•										25	52	56.5	49.5	155g	
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view				•										20	n/a	56	12.8	30g	
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system				•										20	46	56	43	130g	
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8				•										20	62	69.9	84	382g	
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom				•										20	52	57	83	211g	
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•			•										15	72	77.5	116.5	561g	
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens				•										25	37	56.5	50	112g	



CSC Lenses															IMAGE STABILISATION	CANON M	MICRO 4 THIRDS	SONY E	NIKON 1	FUJI X MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY												MOUNT									DIMENSIONS			
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control													•							20	37	60.6	22.5	93g
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance													•							50	58	63.5	83	285g
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing													•							30	n/a	56	9	22g
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weathersealed prime designed for documentary or landscape work													•							20	62	68.2	87	390g
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing													•							25	46	57	35	120g
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics													•							20	37	57	22	71g
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness													•							30	62	70	87	410g
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture													•							25	46	57.8	42	137g
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g													•							9.5	46	57	60	128g
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class													•							70	72	79.4	160	760g
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length													•							90	58	63.5	83	190g
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics													•							50	62	70	84.9	410g
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing													•							50	37	56	46	116g
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof													•							19	46	56	82	185g
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting													•							90	58	69	117	423g
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots													•							84	58	64	69	305g
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS												•	•							140	77	92.5	227	1270g

PANASONIC CSC																												
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive			•														25	n/a	70	83.1	300g				
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera			•														10	22	60.7	51.7	165g				
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freezeproof ultra-wideangle zoom with premium optics			•														23	67	73.4	88	315g				
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring			•														20	62	70	70	335g				
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•	•															20	37	55.5	24	70g				
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•	•															25	58	67.6	73.8	305g				
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•	•															25	58	67.6	73.8	305g				
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•	•															20	58	66	71	210g				
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	•	•															20	62	68	86	320g				
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers			•														18	46	55.5	20.5	55g				
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•	•															20	37	61	26.8	95g				
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•	•															30	52	60	60	195g				
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•	•															30	58	67	75	265g				
DG 15mm f/1.7 Leica SUMMILUX	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion			•														20	46	36	57.5	115g				
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options			•														20	46	25.5	63	100g				
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds			•														25	46	60.8	52	125g				
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast-aperture fixed focal length standard lens from Leica			•														30	46	63	54.5	200g				
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•	•															10	46	58.8	63.5	180g				
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	•	•															90	46	55.5	50	135g				
G X 35-100mm f/2.8 Power OIS II	£970		Premium fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•	•															85	58	67.4	100	360g				
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticon lens with 2 aspherical lenses and ultra-wide aperture	•	•															50	67	74	76.8	425g				
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•	•															37	31	55	50	130g				
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•	•															15	46	63	62.5	225g				
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•	•															90	52	62	73	200g				
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	•	•															90	46	61.6	90	210g				
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•	•															100	52	70	100	380g				
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	•	•															75	67	76	132	655				
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•	•															100	52	70	100	380g				
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•	•															103	72	83	171.5	985g				
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	•	•															115	77	87.5	174	1245g				

SAMYANG CSC																
7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting			•						9	n/a	48.3	60	197g
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		•		•		•			30	n/a	60	64.4	290g
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		•	•	•		•			20	67	72.5	59	245g
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras				•				•	20	n/a	85.5	97.5	505g
21mm f/1.4 ED AS UMC CS	£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor		•	•	•		•			28	58	54.3	67.9	290g
24mm f/2.8 FE AF	£280		Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras				•				•	24	49	61.8	37	93g
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		•	•	•		•			38	62	67.5	74.2	420g
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF				•				•	30	67	75.9	115	645g
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame CSCs				•				•	35	49	61.8	33	86g
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		•	•	•		•			50	62	67.5	74.5	380g
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony CSCs				•				•	45	67	73.5	97.7	585g
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		•	•	•		•			90	58	73.7	64.5	320g



BUYING GUIDE

CSC Lenses																		
LENS	RRP	SCORE	SUMMARY			IMAGE STABILISATION	CANON M	MICRO 4 THIRDS	SONY E	NIKON 1	FUJI X MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
SIGMA CSC																		
16mm f/1.4 DC DN   C	£450		Large-aperture wideangle lens with dustproof and splashproof design					•	•					25	67	72.2	92.3	405g
19mm f/2.8 DN   A	£189		Metal-bodied high-performance wideangle prime lens					•	•					20	46	60.8	45.7	150g
30mm f/1.4 DC DN   C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4					•	•					30	52	64.8	73	140g
30mm f/2.8 DN   A	£189		Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line					•	•					30	46	60.8	40.5	140g
60mm f/2.8 DN   A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body					•	•					50	46	60.8	55.5	190g
SONY CSC																		
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation			•			•					25	62	70	63.5	225g
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics						•				•	28	n/a	87	117.4	565g
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus						•					24	49	62	22.5	67g
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction						•					28	82	88.5	121.6	680g
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens			•			•				•	28	72	78	98.5	518g
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation			•			•					25	40.5	64.7	29.9	116g
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture			•			•					35	55	66.6	75	308g
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture			•			•					25	49	62	60	194g
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture			•			•					45	72	78	110	427g
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras			•			•					40	95	110	167.5	1105g
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras			•			•					45	55	67.2	88	325g
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens			•			•					50	62	68	98	460g
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies			•			•					30	67	93.2	99	649g
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras						•					20	49	62.6	20.4	69g
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies						•					16	49	63	65.6	225g
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results						•				•	38	82	87.6	136	886g
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation			•			•				•	40	67	73	94.5	426g
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design			•			•				•	38	77	83.4	113.3	663g
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant			•			•				•	50	72	80.5	118.5	780g
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness						•				•	29	49	64	60	200g
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range			•			•				•	30	55	72.5	83	295g
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras			•			•				•	95	95	162.5	105	1215g
E 30mm f/3.5 Macro	£219		A macro lens for the NEX compact system cameras						•					9	49	62	55.5	138g
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture						•				•	30	72	73	94.5	630g
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation			•			•					30	49	62.2	45	155g
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver						•				•	35	49	61.5	36.5	120g
E 50mm f/1.8 OSS	£219		A handy, low-price portrait lens for the NEX range			•			•					39	49	62	62	202g
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy						•				•	45	72	83.5	108	778g
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element						•				•	45	49	68.6	59.5	186g
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing						•				•	16	55	70.8	71	236g
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light						•				•	50	49	64.4	70.5	281g
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range			•			•					100	49	63.8	108	345g
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation			•			•				•	100	72	80	175	840g
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies			•			•				•	100	72	80	175	840g
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range			•			•				•	90	72	84	143.5	854g
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction						•				•	80	67	78	82	371g
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens						•				•	80	77	89.5	107.5	820g
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras			•			•				•	28	62	79	130.5	602g
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh			•			•				•	57	72	85.2	118.1	700g
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9			•			•				•	98	77	93.9	205	1395g
TAMRON CSC																		
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras					•						50	52	63.5	80.4	285g
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation			•	•		•					50	62	68	96.7	460g
28-75mm f/2.8 Di III RXD	£699	4.5★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics						•				•	19	67	73	117.8	550g
TOKINA CSC																		
Firin 20mm f/2 FE MF	£800	5★	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring						•				•	28	62	69	81.5	490g
Firin 20mm f/2 FE AF	TBC		Autofocus version of the excellent Firin 20mm f/2 FE MF, featuring ultrasonic focus motor						•				•	28	63	73.4	81.5	464g
ZEISS CSC																		
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance						•		•			18	67	82	68	270g
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony						•				•	25	77	78	95	330g
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras						•				•	25	52	62	72	394g
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality						•				•	20	67	81	92	355g
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics						•				•	25	52	62	69.5	375g
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras						•		•			23	52	72	76	200g
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users						•				•	30	52	62	59	340g
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users						•				•	45	52	62	59	320g
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens						•		•			15	52	75	91	290g
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series			•			•				•	80	67	78	105	475g
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series						•				•	80	52	62.5	108	594g
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless			•			•				•	87	67	84	120	614g

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CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED £795.00
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SIGMA 105mm f2.8 MACRO EX DG OS HSM.....	MINT- £279.00
SIGMA 150mm f2.8 EX DG-OS HSM MACRO LATEST.....	MINT BOXED £595.00
SIGMA 12 - 24mm f4.5/5.6 DG HSM MK2 II.....	MINT CASD £475.00
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SIGMA 17 - 35mm f2.8/4 EX HSM APERIC.....	MINT- £179.00
SIGMA 18 - 50mm f 2.8 EX DC SLD GLASS.....	MINT-BOXED £165.00
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SIGMA 50 - 150mm f2.8 EX APO HSM AF-DC MK II.....	MINT- £325.00
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CONTAX 167 MT BLACK BODY.....	EXC++ £149.00
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35mm F2 XF WR - Silver.....	Mint- £289	
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14mm F2.8 L USM II.....	E+ / E++ £799 - £849	
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15mm F2.8 EF Fisheye.....	E+ / E++ £349 - £449	
16-35mm F2.8 L USM MKII.....	E++ £799	
16-50mm F2.8 ATX Pro DX Tokina.....	E++ £299	
17-40mm F4 L USM.....	E+ / E++ £349 - £389	
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17mm F4.0 L TSE.....	E++ £1,549	
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18-55mm F3.5-5.6 EFS IS.....	E++ £79	
18-55mm F3.5-5.6 IS STM.....	E++ £79	
19-35mm F3.5-4.5 MC Cosina.....	E+ £59	
21mm F2.8 Distagon ZE Zeiss ...	E+ / Mint- £699 - £789	
24-105mm F4 L IS USM.....	E++ £399	
24-70mm F2.8 L USM II.....	E+ / E++ £1,079 - £1,149	
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24mm F1.4 L USM MKII.....	E++ / Mint- £949 - £999	
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28-75mm F2.8 XR Di AF Tamron.....	E+ £159	
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35-135mm F3.5-4.5 EF.....	E+ £59	
35-135mm F4-5.6 USM.....	E+ £75	
40mm F2.8 STM.....	Mint- £129	
45mm F2.8 TS-E.....	E+ £649	
50mm F1.2 L USM.....	E++ £749	
50mm F1.4 USM.....	E++ £179	
50mm F2 ZE Macro Zeiss.....	E++ £699	
50mm F2.5 EF Macro.....	E++ £169	
55-200mm F4-5.6 Di II Tamron.....	E++ £49	
60mm F2.8 Macro USM EFS....E++ / Mint- £199 - £239		
70-200mm F2.8 L IS USM.....	E++ / Mint- £599 - £639	
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70-300mm F4-5.6 Di VC USD Tamron.....	E++ £189	
70-300mm F4-5.6 IS USM.....	E+ / Mint- £219	
75-300mm F4-5.6 III.....	E++ £89	
75-300mm F4-5.6 IS USM.....	E++ £199	
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90-300mm F4.5-5.6 EF.....	E++ £79	
90mm F2.8 SP Di Macro Tamron.....	Mint- £229	
90mm F2.8 Tilt-Shift Lens.....	E++ £679	
100mm F2 ZE Macro Zeiss.....	E++ / Mint- £789 - £899	
100mm F2.8 USM Macro.....	E++ £259	
135mm F2 L USM.....	E++ / Mint- £549 - £599	
150-600mm F5-6.3 SP Di G2 Tamron.....	E++ £949	
180mm F3.5 Di Macro AF Tamron.....	E++ £399 - £419	
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300mm F2.8 L IS USM MKII.....	E++ £4,189	
400mm F2.8 L IS USM.....	E+ / E++ £3,689 - £3,889	
400mm F2.8 L USM.....	E+ £2,449	
400mm F4 DO IS USM.....	E++ £1,949 - £1,979	
500mm F4 L IS USM.....	Exc £3,099	
500mm F4 L IS USM MKII.....	E+ £5,950	
500mm F4.5 L USM.....	E+ £2,149	
500mm F8 SP Reflex.....	E+ £179	
800mm F5.6 L IS USM.....	E+ £6,989	
<b>Canon FD Lenses</b>		
35-70mm F3.5-4.5 FD.....	E+ £35	
35mm F3.5 EX.....	E+ £29	
50-135mm F3.5 FD.....	E++ / Mint- £129 - £149	
50mm F3.5 FD Macro + FD25.....	E++ £79	
70-210mm F4 FD.....	Exc / E++ £29 - £79	
75-200mm F4.5 FD.....	Exc / E+ £15 - £29	
100-300mm F5.6 FD.....	E+ £55	
135mm F3.5 FD.....	E+ / E++ £35 - £39	
200mm F4 FD.....	E++ £99 - £129	
24mm F2.8 FD.....	Exc £79	
300mm F2.8 FD L.....	E++ £549	
300mm F4 FD.....	E++ £179	
300mm F5.6 FD.....	E+ / E++ £55 - £59	
<b>Contax SLR Lenses</b>		
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25mm F2.8 MM.....	E++ £349	
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28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399	
28-85mm F3.3-4 MM.....	E++ £269	
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135mm F2 (60 Year Edition).....	Unused £2,379	
135mm F2.8 AE.....	E+ / Mint- £159 - £249	
135mm F2.8 MM.....	E+ £169	
180mm F2.8 AE.....	E++ £349	
200mm F3.5 AE.....	E+ / E++ £129 - £149	
200mm F4 AE.....	E++ / Unused £159 - £449	
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X-E2 Chrome Body Only.....	15 Days £189	
X-E3 Black Body Only.....	Mint- £669	
X-H1 Body Only.....	E++ / Mint- £1,489	
X-M1 Silver Body Only.....	E++ £149	
X-Pro2 Body + MHG-XPro2 Grip.....	E++ £1,049	
X-Pro2 Body Only.....	E+ £949	
X-T1 Graphite Body Only.....	Mint- £549	
X-T10 Black Body Only.....	E+ £299	
X-T2 Black Body + Handgrip.....	E+ £989	
X-T2 Black Body + Vertical Grip ...	Mint- £1,089 - £1,099	
X-T2 Black Body Only.....	E++ / Mint- £949 - £989	
X-T20 Body Only - Black.....	E++ £599	
<b>Olympus E-M1 Black Body + HLD-7 Grip.....</b>		E++ £479
E-M10 MkII Black Body Only.....	Mint- £469	
E-P2 Black Body Only.....	E+ £69	
E-PM2 + 14-42mm - Black.....	E++ £139	
E-M5 MKII Body Only - Black.....	Mint- £659	
E-M5 Silver Body Only.....	E+ £229	
<b>Panasonic GH5 Body + BGGHG Battery Grip.....</b>		E++ £1,389
GH5 Body Only.....	E++ / Mint- £1,249 - £1,449	
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GX80 Body Only.....	E++ / Mint- £299 - £319	
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A7 II Body + VG-C2EM Grip.....	Mint- £989	
A7R Body Only.....	E++ £779	
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A7S Body Only.....	Exc £789	
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EOS 600D Body + BG-E8 Grip.....	E++ £279	
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EOS 7D + BG-E7 Grip.....	E+ £359	
EOS 7D Body Only.....	E+ / E++ £379 - £399	
EOS 7D MKII Body Only.....	E+ / E++ £845 - £889	
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D3000 Body Only.....	E+ £89	
D3200 Black Body Only.....	E++ £169	
D3300 Body Only.....	E++ £239	
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D3S Body Only.....	15 Days £799	
D4 Body Only.....	E+ / E++ £1,749 - £1,789	
D40 + 18-55mm.....	E++ £129	
D4S Body Only.....	E++ £2,989	
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D5500 Body Only - Black.....	E+ £399	
D5600 Body Only.....	Mint- £479	
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D610 Body Only.....	E++ £749	
D70S Body Only.....	Exc / E+ £49 - £75	
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135mm F4.5 Macro Zuiko.....	E+	£149
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28mm F2.8 SMC M.....	E+	£59
35-80mm F4-5.6 SMC A.....	E+ / E++	£19
35mm F2 SMC.....	15 Days	£189
50mm F1.7 SMC A.....	E+ / E++	£49 - £79
50mm F1.7 SMC M.....	E+	£29 - £39
50mm F2 SMC A.....	E+	£29 - £39
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50mm F4 SMC PK Macro.....	E+	£79
55mm F2 SMC PK .....	E+	£79
70-210mm F4 SMC A.....	E+	£49
85mm F2 SMC M.....	15 Days	£99
135mm F3.5 SMC M.....	Exc / E+	£29 - £39
200mm F2.5 SMC.....	E+	£349
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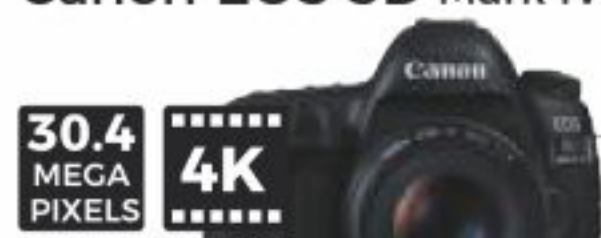
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Learn more at [www.parkcameras.com/canon-cashback](http://www.parkcameras.com/canon-cashback)

Canon cashback available 16.05.18 - 31.08.18. T&Cs apply. See website

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**SONY**

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The Sony A7 III, with newly developed 24.2MP full-frame sensor

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D5 Body £6169

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G80 Body £629  
G80 + 12-60mm £749  
G7 + 12-60mm £549

## RECOMMENDED LENSES:

Panasonic 25mm f1.7 G £148  
Panasonic 42.5mm f1.7 £299  
Panasonic 200mm f2.8 DG £2699  
Panasonic 12-35mm f2.8 II Lumix G X £879  
**£779 inc. £100 Cashback\***  
Panasonic 14-140mm f3.5-5.6 £549

Panasonic 45-175mm f4.0-5.6 £349  
**£319 inc. £30 Cashback\***  
Panasonic 100-300mm f4-5.6 II £549  
**£499 inc. £50 Cashback\***  
Panasonic 100-400mm f4-6.3 £1299  
**£1199 inc. £100 Cashback\***

\*Panasonic Cashback ends 10.07.18

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**OLYMPUS**

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**OM-D E-M1 II From £1499**

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OM-D E-M5 II Body £899  
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OM-D E-M5 II + 12-40 £1249

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Black or Silver**E-M10 III From £579**

OM-D E-M10 III Body £579  
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OM-D E-M10 III + 14-42mm £649  
**£584 inc. £65 Cashback\***  
OM-D E-M10 II Body £449

## RECOMMENDED LENSES:

Olympus 25mm f1.2 Pro £999  
**£849 inc. £150 Cashback\***  
Olympus 45mm f1.2 Pro £1199  
**£1049 inc. £150 Cashback\***  
Olympus 75mm f1.8 £699

\*Olympus Cashback ends 31.07.18

**PENTAX**

K-1 II

**K-1 II Body £1799**

K-1 II Body £1799  
KP Body £999  
K-3 II Body £799  
K-70 from £599

## RECOMMENDED LENSES:

Pentax 15-30mm f2.8 £1449  
Pentax 28-105mm f3.5-5.6 £529  
Pentax 55-300mm f4.5-6.3 £389

**FUJIFILM**X-H1  
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X-T2 Body £1249  
X-T2 + 18-55mm £1499

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X-Pro2 Body £1399  
**£1224 inc. £175 Cashback\***  
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Fujifilm 16mm f1.4 R WR XF £849  
Fujifilm 23mm f2 R WR XF £409  
Fujifilm 56mm f1.2 R XF £849  
Fujifilm 80mm f2.8 LM OIS £1149  
Fujifilm 10-24mm f4 R OIS XF Fujinon £849  
Fujifilm 16-55mm f2.8 LM WR Fujinon £949



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**Norwich - Wex Photo Video**  
Unit B, Frenbury Estate, NR6 5DP.  
Tel: 01603 481933

**Birmingham - Wex Photo Video**  
Unit 2, 100 Hagley Road, B16 8LT.  
Tel: 01213 267636

**Belfast - Calumet**  
Unit 2, Boucher Plaza, BT12 6HR.  
Tel: 02890 777770

**Bristol - Calumet**  
Montpelier Central Station Road, EH5 5HG.  
Tel: 01179 422000

**London - Wex Photo Video**  
37-39 Commercial Road, E1 1LF.  
Tel: 02073 801144

**Edinburgh - Wex Photo Video**  
Bonnington Business Centre, EH5 5HG.  
Tel: 01315 539979

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Unit 4, Downing Street, M12 6HH  
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Full Frame CMOS sensor

**EOS 5D Mark IV Body £3249**

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5.0 fps

1080p movie mode

**EOS 200D From £489**

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EOS 200D + 18-135mm	£769
£719 inc. £50 Cashback*	
EOS 2000D Body	£369
£329 inc. £40 Cashback*	
EOS 2000D + 18-55mm	£469
£429 inc. £40 Cashback*	
EOS 4000D Body	£329
£299 inc. £30 Cashback*	
EOS 4000D + 18-55mm	£369
£339 inc. £30 Cashback*	

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24.2 megapixels

7.0 fps

1080p movie mode

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EOS 80D + 18-135mm	£1299
EOS 77D Body	£719
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EOS 77D + 18-55mm	£819
£734 inc. £85 Cashback*	
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£994 inc. £85 Cashback*	
EOS 8000D Body	£639
£589 inc. £50 Cashback*	
EOS 8000D + 18-55mm	£749
£699 inc. £50 Cashback*	

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### EOS 7D Mark II

20.2 megapixels

10.0 fps

1080p movie mode

**EOS 7D Mark II Body £1349**

EOS 7D Mark II Body £1349  
£1229 inc. £120 Cashback\*

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### EOS 6D Mark II

26.2 megapixels

6.5 fps

1080p movie mode

Full Frame CMOS sensor

**EOS 6D Mark II from £1549**

EOS 6D Mark II Body £1549  
EOS 6D Mark II + 24-105mm £1899

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### EOS 5DS R

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5.0 fps

1080p movie mode

Full Frame CMOS sensor

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EOS 5DS R Body £3399  
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EOS 1D X Mark II Body £5429

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• 1Kg Max Load

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Flashguns & Lighting Accessories

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**Nikon**

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SB-700 £259

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R1C1 £629

**SONY**

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HVL-F60RM £619

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### Flashguns:

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EF 35mm f1.4L II USM.....	£1649
EF 35mm f2 IS USM.....	£519
EF-S 35mm f2.8 Macro IS STM.....	£369
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EF 40mm f2.8 STM.....	£199
EF 50mm f1.2L USM.....	£1339
EF 50mm f1.4 USM.....	£384
EF 50mm f1.8 STM.....	£119
TS-E 50mm f2.8L Macro.....	£2199
EF-S 60mm f2.8 USM Macro.....	£439
EF 85mm f1.2L II USM.....	£1729
EF 85mm f1.4L IS USM.....	£1379
EF 85mm f1.8 USM.....	£414
TS-E 90mm f2.8L Macro.....	£2199
EF 100mm f2.8 USM Macro.....	£519
EF 100mm f2.8L Macro IS USM.....	£899
EF 135mm f4.0L Macro.....	£2199
EF 300mm f4.0L IS USM.....	£1269
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EF-S 10-22mm f3.5-4.5 USM.....	£589
EF 11-24mm f4L USM.....	£2789
EF-S 15-85mm f3.5-5.6 IS USM.....	£689
EF 16-35mm f2.8L III USM.....	£2049
EF 16-35mm f4L IS USM.....	£949
EF-S 18-55mm f3.5-5.6 IS STM.....	£214
EF-S 18-135mm f3.5-5.6 IS STM.....	£429
EF-S 18-200mm f3.5-5.6 IS.....	£499
<b>£414 inc. £85 Cashback*</b>	
EF 24-70mm f2.8L IS USM II.....	£1739

EF 24-70mm f4L IS USM.....	£799
<b>£624 inc. £175 Cashback*</b>	
EF 24-105mm f3.5-5.6 IS STM.....	£414
EF 24-105mm f4L IS II USM.....	£1019
<b>£909 inc. £110 Cashback*</b>	
EF 28-300mm f3.5-5.6 L IS USM.....	£2289
EF-S 55-250mm f4-5.6 IS STM.....	£299
EF 70-200mm f2.8 L IS USM II.....	£1899
EF 70-200mm f4L IS USM.....	£1209
EF 70-300mm f4.0-5.6 L IS USM.....	£1229
EF 100-400mm f4.5-5.6L IS USM II.....	£1949
<b>£1684 inc. £265 Cashback*</b>	



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<b>£714 inc. £45 Cashback*</b>	
24mm f1.4 G AF-S ED.....	£1899
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35mm f1.8 G ED AF-S.....	£479
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50mm f1.4 G AF-S.....	£449
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<b>£424 inc. £45 Cashback*</b>	
105mm f2.8 G AF-S VR IF ED Micro.....	£779
<b>£709 inc. £70 Cashback*</b>	
300mm f4.0E AF-S PF ED VR.....	£1709
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16-80mm f2.8-4E ED AF-S DX VR.....	£909
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45mm f1.8 SP Di VC USD.....	£549
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15-30mm f2.8 SP Di VC USD.....	£929
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70-200mm f2.8 Di VC USD.....	£899
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70-300mm f4-5.6 SP Di VC USD.....	£329
100-400mm f4.5-6.3 Di VC USD.....	£789
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Anvil Slim.....	£122
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1080p movie mode



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PowerShot SX60 HS.....	£369
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FUJIFILM  
Black or Silver

24.3 megapixels  
1080 movie mode



Fujifilm X100F  
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Panasonic Black or Silver

12.8 megapixel



Lumix LX100  
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20.1 megapixels



Lumix TZ200  
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20.1 megapixels



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Lumix FZ1000.....	£568
Lumix TZ80.....	£249
Lumix FZ2000.....	£899
Lumix TZ90.....	£329
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OLYMPUS

4K movie mode



Stylus TG-5  
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RICOH

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Ricoh WG-50  
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Theta V Digital Spherical Camera  
4K movie mode and 360° stills

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12 Megapixels with 1080p movie mode and 360° stills

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Theta SC Digital Spherical Camera - White  
360° stills with 8GB internal storage, lithium ion battery, iOS and Android supported

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SONY

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30.0x optical zoom



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20.1 megapixels



Cyber-Shot RX10 Mark IV  
£1799  
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20 megapixels



Cyber-Shot RX100 Mark V  
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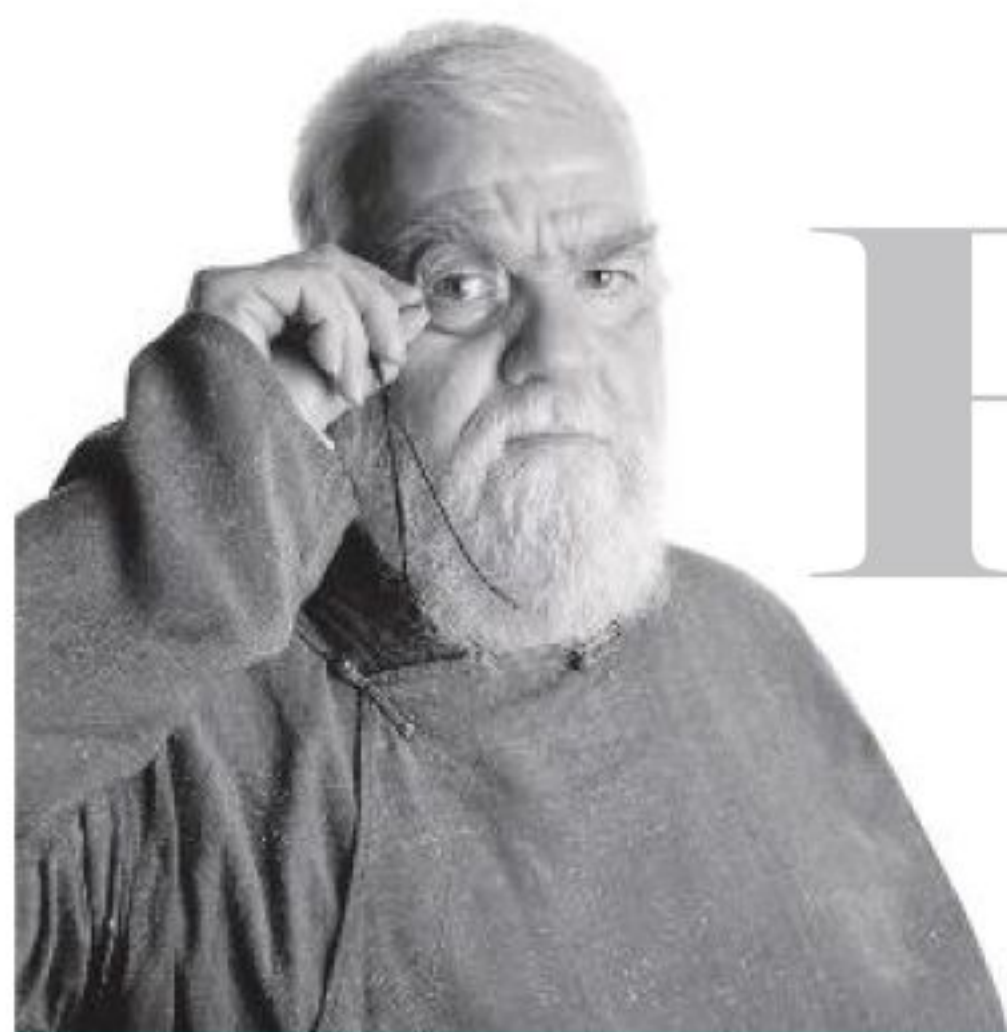
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# Final Analysis

**Roger Hicks considers...** 'Palace garden and Cathedral, Chichester', 2018, by Nigel Hayes

**F**isheye lenses are extremely seductive: who has not been fascinated by them?

But all too often they seduce us into paths of unrighteousness: of poor composition, novelty at the expense of all else, and sometimes of dubious technical quality as well. Full-frame fisheyes are bad enough, but circular-image fisheyes are worse. And yet, when I saw this picture by Nigel Hayes, El\_Sid on the AP forum (go there, and thence to his Flickr gallery), I was mightily impressed. So was my wife Frances Schultz, but she was more succinct: she just said, 'Wow.'

Why, then, is it so successful? One reason, I suspect, is that it reflects the not uncommon experience of simultaneously seeing and experiencing both the near at hand and the far away: the far that we are going towards or returning from, and the near that envelopes or even immerses us. Compositionally, this is always hard to achieve, on any format with any focal length, but here the balance is superb. We almost fall into the scene as if it were a microcosm, as if we could pass through the (domed) looking-glass or into a world within a paperweight.

## Important elements

The cathedral and the flowers are the principal picture elements, but there are at least two more: the people on the extreme left, and the bench and sunlit tree trunk on the right. For that matter, the orange boundary wall is important. As so often, I'll suggest a simple

experiment. Cover up one or more elements with your thumb(s), and the picture is weakened. You can't possibly analyse everything consciously while you are shooting, but if you have looked at enough good pictures for long enough, you see it on a semi-conscious level.

Near and far are not the only contrasts. Another is between the enduring and the transient: the centuries-old cathedral and the flowers and foliage of spring. All will be very

different in winter. Now add the contrasts of man-made, natural, and the interplay of the two. The straight lines of the cathedral and the bench; the natural profusion of the garden; and the fact that they are after all more or less formal gardens, created and tamed by man. Then there are the contrasts of colours, and their own profusions and contrasts: red against green, orange

against green, warm-coloured stone against deep blue.

Everywhere, too, there is more or less asymmetry, somewhat in the Japanese manner. In a circular fisheye composition, all conventional bets are off: where are the thirds, the left-right balances, the tonal masses? I've never seen enough good, round fisheye pictures to analyse them properly before. But now, at least I have a basis for comparison.



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AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by an unknown photographer.**



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